MODERN ORGAN ACCOMPANIMENT

A. MADELEY RICHARDSON

MODERN ORGAN ACCOMPANIMENT

BY THE SAME AUTHOR

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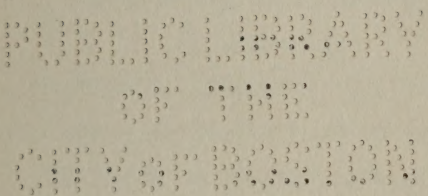
MODERN ORGAN ACCOMPANIMENT

BY

A. MADELEY RICHARDSON, M.A., Mus.Doc.

ORGANIST OF SOUTHWARK CATHEDRAL



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TO

CHARLES HARFORD LLOYD, Esq.

M.A., Mus.Doc.

Precentor of Eton College

THIS BOOK IS DEDICATED

AS A TOKEN OF

GRATITUDE, AFFECTION, AND ESTEEM

BY ONE WHO FIRST LEARNT FROM HIS EXAMPLE THE

POSSIBILITIES OF GRACEFUL AND ARTISTIC

ORGAN ACCOMPANIMENT

" Therefore will I praise Thee and Thy faithfulness, O God, playing upon an instrument of music."

—PSALM lxxi. 20.

THE author desires to offer his grateful acknowledgments to the Ven. Archdeacon Taylor, the Rev. W. H. Frere, and Mr. Harvey Grace, for valuable help received in the preparation of the following pages, and in the correcting of proof sheets.

SOUTHWARK, *February* 1907.

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MODERN
ORGAN ACCOMPANIMENT

CHAPTER I

VADE MECUM

WHILE at the organ the duties of the modern organist may be divided into solo-playing and accompaniment.

To the former much attention is given; it receives years of patient study, hours of daily practice. These being, as a rule, under the guidance of an efficient master, who will be assisted by some of the many excellent text-books now available, the subject of solo-playing is well cared for; with it, therefore, the present volume is not directly concerned. On the other hand, the art of accompaniment is much and undeservedly neglected; it receives scarcely any study at all, teachers have little to say upon it, the literature[1] of the subject is scanty, therefore an attempt will now be made to give it a new impetus.

It may fairly be said that accompaniment is the most important part of an organist's duties. It is really for this that he holds his appointment. Solo-playing is an extra, though, to be sure, one of great value; accompaniment is an everyday necessity.

It will not be denied that, in spite of the happy diffusion of general musical knowledge among present-

[1] Perhaps the only books available are "Organ Accompaniment," by Sir F. Bridge (Novello), and "Organ Accompaniment to the Psalms," by Dr. C. W. Pearce (Vincent), which should be consulted by the student.

day organists, the really successful accompanists are but few. And the reason would appear to be that students have in most cases no clear idea as to what they should aim at. For accompaniment there is, I suppose, no recognised standard to go by—no authorised method of study. Since it is not taught in a methodical way, as other subjects are, the student is left to his own devices, and must either model his work upon some good player for whom he may have conceived an admiration, or else think out the subject for himself.

As in so many other branches of the art—indeed in musical composition itself—it will be seen that practice precedes theory. One man will first do the thing, another will step in and explain the way. A third, starting with the theorist's knowledge, will find out further developments, and again another theorist will step in and elucidate the latter's methods. So the process goes on—theory from practice, further practice from theory.

At present the art of organ accompaniment is in most cases neglected simply through want of knowledge of its possibilities. It is thought sufficient to be a skilful solo player, and accompaniment is left to take care of itself. No greater mistake could be made. It is accompaniment that is the highest branch of the organist's work. This it is that requires the most careful and methodical study; this that presents opportunities for the exercise of all his skill and ability to their fullest extent; this that gives a field for the employment, not only of mere manual dexterity, but also of thought, intelligence, taste, and judgment.

Organ accompaniment, as we now understand it, is practically a new art. Its growth has corresponded with the growth of the modern organ—a thing almost of yesterday. The present-day organ, with its marvellous and complicated mechanism, its endless variety and power, is one of the wonders of modern invention. In it we hardly recognise the descendant of the old

cumbrous "kist o' whistles," with its heavy touch, ponderous draw-stop action, accessories few and far between, and limited tone-colouring.

The modern organ possesses facilities for boundless effects, and so presents a fascinating power beyond all other instruments. This high perfection has its advantages, but it has also its dangers. Out of so many possibilities the organist must choose effects that are in accordance with good taste and true art. Hence the student's need for a safe guide to show him where to look for legitimate effects, and what to guard against as incorrect and unsuitable.

Two extremes are to be avoided in accompaniments, viz. extravagance and dulness. From a nervous dread of the one there is a danger of the earnest student falling into the other. A good and artistic accompaniment should be warm, interesting, and graphic; its characteristic marks variety, force, and truthfulness.

Our business now is to find out where these lie, to discover what variety and interest can be infused into our playing by really legitimate means.

For a skilful and successful accompanist certain qualifications must be presupposed. He should start with a sound knowledge of harmony, counterpoint, form, and instrumentation. Without this the highest walks of his art are unattainable. But as, thanks to the high standard now in vogue, there are numberless men possessing all this necessary knowledge, the demands here made upon the modern organist will not be considered unduly exacting.

Vade mecum—let us hasten to survey the ground, to view our materials, to classify them, to consider their nature and use, and to attempt to blend them into a high work of art.

CHAPTER II

GENERAL VIEW

For purposes of study our subject may conveniently be divided into the following groups :—

1. Hymn tunes.
2. Psalm chants.
3. Monotones.
4. Anthems and Services.
5. Orchestral arrangements (Oratorios and Masses).
6. Plainsong.

Of these, the first three are the parts of a service where there will be found the most scope for originality—especially the third, at present the one most sadly neglected.

With regard to 1 and 2, it will have to be remembered that the notes given by the composer are only the vocal parts, the accompanist being left to his own devices. Here are the possibilities—here the dangers. No skilled organist will attempt to keep to the bare vocal parts; he will invent on the spot, and perform, his own music. The singers will sing, the organist play; but the latter will use his own language, to a certain extent similar to vocal art, but by no means identical with it.

In cases 1 and 2 he will have at any rate his groundwork clearly laid out before him; in 3 he is thrown entirely upon his own resources. In 4 the scope for originality is much more limited, but even here a good deal is often left to the player, as we shall

see later on. In 5 much intelligence is required, and it is a branch that needs more attention than is at present usually given to it.

In 6 the chief desideratum is the historical instinct —the power to feel and realise the beauty of a bygone age, and, when using an ancient form of art, to take ourselves, our feelings and ideas, back to it, rather than to attempt to bring it to us, and render it, so to speak, up to date.

CHAPTER III

MATERIALS

Tone-colouring

As a painter before commencing work will look to see that he has his colours ready and in order, we will now take a survey of our materials, and observe their nature, extent, and limitations.

The materials for use in organ accompaniment may be divided into two classes :—

1. Tone-colouring, or registering.
2. Ornamentation.

1. Tone-colouring

On a large modern organ the variety of effects is practically endless. Though the process of stop combination by building up has been dealt with already in existing treatises, it may be well here to survey it anew, with a view to throwing if possible fresh light upon the subject.

Stops, or registers, are divided into two main classes :—

Flues and Reeds.

Flues into—

a. Diapason tone.
b. String tone.
c. Flute tone.

MATERIALS

Reeds into—

a. Chorus tone.
b. Solo tone.

Both classes into—

a. Doubles.
b. Foundations.
c. Mutations.[1]

We observe in passing that through the cunning devices of the voicer a metal pipe will often be made to imitate the tone of a wooden one; and, on the other hand, a flue pipe may be so voiced as to sound like a reed.

(a) *"Tutti" Effects*

It is a general principle in building up of tone that foundation stops of 8-ft. pitch should predominate; that as the upper partials are brought into prominence by the addition of stops of a higher pitch, the balance should be maintained by reinforcing the foundation tone and the addition of doubles.

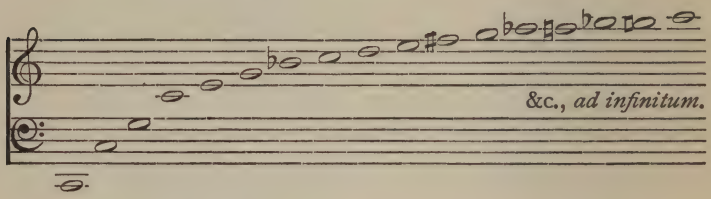
It is important to notice the reason for this. It must be remembered that in organ tone, combinations of stops of varying pitch are intended to give the effect of one note only, that note being of a composite character.

This opens up a most interesting line of study. Helmholtz, in "The Sensations of Tone," makes the matter clear. He shows that what we call musical quality is the result of the relative strength of certain upper partials belonging to the foundation tone.

[1] This term is here used to indicate any stops sounding higher than the 8-ft. register, whether giving the octave or other harmonic of the foundation tone.

As we all know, every musical note that reaches the ear contains within it every note of the scale—diatonic, chromatic, and enharmonic—just as a ray of sunlight includes every colour of the spectrum.

The following series of sounds—



—represents the structure of every musical note, the upper partials becoming fainter as the pitch ascends, until they reach a point when they are inaudible to the human ear. Nevertheless the mathematical progression upon which they depend is unending, and it gives a picture of that mystery of infinity which faces us in time and space.

Every one of these partials is theoretically present in every note we hear, but with varying intensity, and the differences we observe in musical quality—as, for instance, between the tone of the violin and the flute —are simply the result of this variation of intensity.

Nature presents us with compound tones; the organist by mixing his colours—in other words, by combining his partials—imitates her, and produces from his storehouse of stops artificially constructed compound tones.

It should always be borne in mind that in a correctly voiced organ, and with judicious registering, the compound note formed by the organist is intended to reach the ear of the listener as a single note of a particular quality. Thus, an Open Diapason of 8 ft., combined with a Principal of 4 ft., is not to sound as two notes an octave apart, but as one 8-ft. tone of a brilliant quality. The 4 ft., being of a smaller scale than the

8 ft., will be merged in its more powerful companion, and not heard as a separate sound. If this line of thought were followed and realised, players would perhaps be less willing to use octave couplers for "tutti" effects.

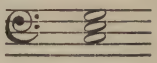
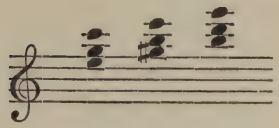
In combinations of stops of varying pitch on one note, the ear always fixes upon the octave to which the greatest strength is assigned, and accepts that as the real pitch of the given note, the accompanying sounds being taken as colour qualifications.

Reedy or stringy tone always implies the presence of strong upper partials; soft fluty tone their absence. Therefore the more reeds or thin-toned flue stops are drawn the less need for mutation stops. It is interesting to notice that this is implied by the position in which the reeds are invariably placed amongst organ stops—above the 2 fts. and mixtures—for they are intended to give analogous effects. Doubles are always the most telling when of a soft fluty quality, because this means a preponderance of foundation tone and lower partials. A soft Bourdon will be more noticeable in combination than a loud Contra Gamba. Stops of a full fluty character give the depth of tone for which the organ is unique; those of a clear and reedy character lend brilliancy and much that corresponds with orchestral tone.

An interesting experiment may be made by drawing a mixture stop giving the complete common chord, and holding down a single note. If then stops of a lower pitch are gradually added, one by one, it will be noticed that when they have reached a certain strength we shall cease to hear the intervals of the 3rd and 5th in the mixture as separate notes. We know they are there, and if the mixture stop is shut off their absence will be shown by a lessened brightness of tone, but, if the organ is correctly balanced, we shall not hear them individually.

The uninitiated beginner, not thoroughly grasping

all that is involved by this, is sometimes timid as to the use of his mixtures, expecting that the combination of so many conflicting harmonics will result in intolerable discord.

E.g. when the chord  is played, the notes  will all be present and actually sounded together. On paper this looks unbearable, but in actual practice the effect is quite satisfactory.

Now in building up the tone from soft to loud the beginner is largely assisted by composition pedals and pistons, prearranged to give certain satisfactory fixed combinations. These are valuable and useful, but they have their danger. They lessen the necessity for the student to think out the subject for himself, and so tend to lead him away from acquiring a real insight into, and knowledge of, the principles upon which they are arranged.

Tone-building should be studied apart from the assistance of compositions, and then, when it is understood, these mechanical helps will be used in their own place.

The plan upon which composition pedals and combination pistons are almost invariably arranged is that of gradually adding more and more stops. This is the truth, but not the whole truth. It is correct to add, but if this plan is always adhered to, much will be lost. It is correct to add; it is also correct to subtract. Many charming effects can be obtained by judicious selection. A stop that has been used for a soft combination may be shut in when we come to a louder effect, and sometimes great will be the gain.

The one and only general rule for guidance when combining stops of different pitch is that the strongest

octave will give the note accepted by the ear as the intended pitch.

4-ft., 2-ft., and mixture stops will be added to those of 8-ft. pitch, thus :—

The 8-ft. must be stronger than the 4-ft.
„ 4-ft. „ „ „ 2-ft.
„ 2-ft. „ „ „ mixture.

In a large and complete organ there will be various stops to choose from of each pitch, and, as already indicated, it is a mistake to suppose that, in passing from soft to loud, the loud must always be *added* to the soft. It should be remembered that it is sometimes valuable to *substitute* them.

To commence, any 8-ft. stop may be used alone, or any one may be combined with any other. A Stopped Diapason may be used separately or combined with a Dulciana, Gamba, Salicional, or Open Diapason. Again, each of these latter may be used alone or combined with any other. Then each or all may be combined with any 4-ft., always remembering that the 8-ft. tone must predominate over the 4-ft. When there are two or three 4-fts. to select from, it will be seen that a great many possible combinations will be available. For instance, a Stopped Diapason may be combined with a soft 4-ft. Flute, or an 8-ft. stop of string tone with the same, or with a string-toned 4-ft. Again, an Open Diapason alone with a 4-ft. Principal will give a fine, clear, and bold effect, without the 4-ft. Flute. Or again, the single Diapason may keep company with the single 4-ft. Flute, giving a full, silvery effect.

In most organs there is not much choice as to the 2-ft. registers; the usual thing is to have only one. But its effect will depend largely upon what 8-fts. and 4-fts. are used as its companions. Strong 4-fts. will keep it in the background, while a reduction of 4-ft. tone will bring it into prominence.

As regards the reeds, with the series of fixed combinations given by pedals and pistons, they will usually come on late, for fortissimo effects. But it is excellent to use them with only 8-ft. flue work, especially in swell combinations; and where there are loud and soft reeds to select from, it is not always necessary to retain the soft after the loud have been drawn. The single loud stop will often give a crisper and clearer effect by itself.

(b) *"Solo" Effects for Quiet Passages*

Let us consider the effects of orchestration, as far as they bear upon the subject of organ registering.

In instrumentation it would be *possible* to regard every passage as a "tutti" effect, the only consideration being for varying strength of tone. But this would indicate the very lowest depth of futility in the scoring, and is the very thing that the student first learns to avoid. In orchestration we seek for beauty and variety by the use of separate solo instruments, suiting certain tone qualities to certain passages, the skill of the scorer being shown by his ability to wed to each instrument the music best calculated to reveal its capabilities.

So with organ registering. Every stop may be considered with respect to its effect upon the general combinations, as has been already shown, but it may also be studied as a separate and independent means of tone-colouring.

This aspect of the question becomes more and more important with the advance of artistic voicing, so marked in our day, so delicate and subtle as to imitate the tone of almost every known instrument.

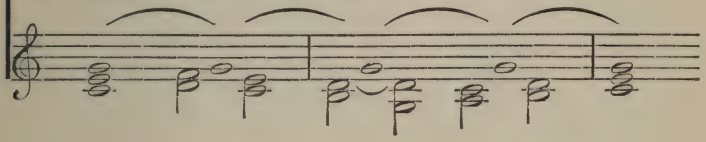
A great deal can be learnt by a comparison of organ effects with those of the orchestra, though, it need hardly be pointed out, slavish imitation should be avoided. Not all orchestral effects can be suitably

imitated on the organ; many should by no means be attempted. But the principle underlying both is that the tone-colouring employed at any time should be suitable to the form and spirit of the passage that is being played.

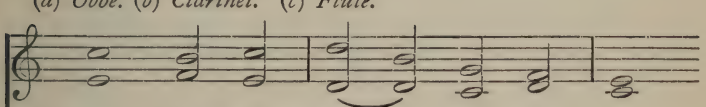
To consider the organ then, a well-known device is the use of a solo stop of pronounced quality by one hand, while the other plays an accompaniment of more general tone quality. But this can be effectively extended. On a good solo stop a valuable alternative is to play two parts on it in duet fashion, while one or more additional parts are played on an ordinary foundation quality. Or again, two parts may be played on one solo stop, with two parts on another of contrasting quality.

(*a*) *Oboe.* (*b*) *Clarinet.* (*c*) *Flute.*

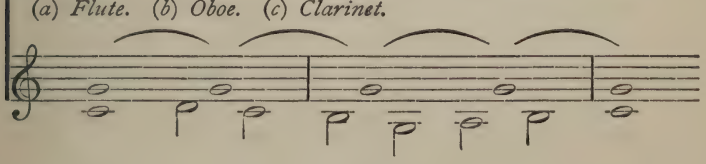
(*a*) *Stopped Diapason.* (*b*) *Small Open.* (*c*) *Dulciana.*

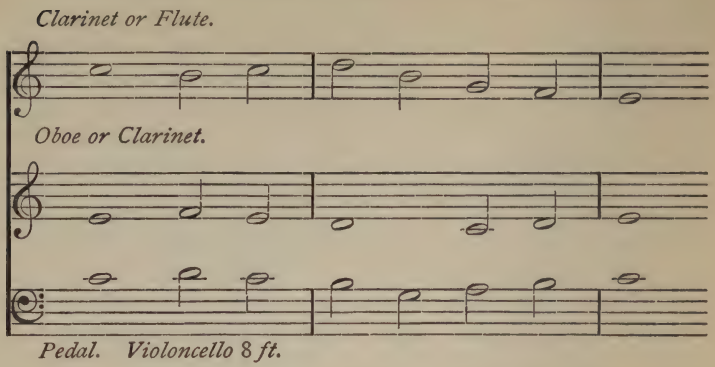


(*a*) *Oboe.* (*b*) *Clarinet.* (*c*) *Flute.*



(*a*) *Flute.* (*b*) *Oboe.* (*c*) *Clarinet.*





The value of single stops cannot be exaggerated. This is always accepted as regards solo stops, though these, it will be noticed, can be variously used, either alone or combined with another. A Clarinet may be used with an 8-ft. Flute, or with a 4-ft., or with both combined, or even with a 16-ft., though this is unusual. But almost any 8-ft. stop may be regarded and used as a solo stop; occasionally, a 4-ft. or a 16-ft. (*E.g.* in the writer's own organ, magnificent and extensive as it is, there is no very soft 8-ft. Flute and no loud Gamba. But the Flauto Traverso on the Choir and the Contra Gamba on the Great, used respectively an octave lower and an octave higher, make excellent substitutes.)

On the organ, as with the orchestra, a soft passage is most effective when played on some distinctive tone quality. This, however, must not supersede genuine Diapason effects—usually called "organ tone"—but may be taken as a welcome relief. In accompanying, do not forget the solo stops; they are seldom out of place for a soft passage, and when good give a charm and interest that can be obtained in no other way. By the generality of organists they are not sufficiently used. Perhaps this is in consequence of their name, suggesting as it does their employment only for special and rare effects.

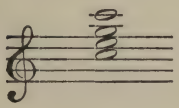
Some valuable ideas may be obtained by a consideration of the doctrine of the mean as applied to organ tone.

Philosophers tell us that what is true, right, and just is to be found in the mean between two extremes. We speak of the "golden mean" in the conduct of life. Truth lies in the mean; beauty lies in the mean. This general principle, applying to so many things, does not fail us when we come to the consideration of the details of musical art.

In the production of the voice we know that it is wise to strengthen the middle; any other plan will result in disastrous failure. High notes are good, low notes are good, but it is only by working unceasingly at the middle that these can be correctly developed; and the middle being neglected, all is spoilt.

In orchestral writing the most important general principle is "reinforce the centre." In fact the instruments in general use compel us to carry this out. There are only a few high-pitched instruments, only a few low-pitched; the main body are of medium pitch, neither very high nor very low.

Again, with the simple writing of vocal harmonies, apart from tone-colouring, we avoid the writing of full chords either very low or very high. Though they occur occasionally and exceptionally, we confine our strong and intense effects to the middle. *E.g.*—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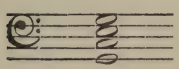
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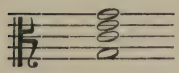
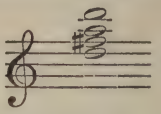
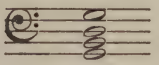
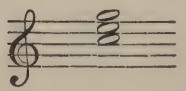

(normal).

With organ registering, *look to the centre.*

As we have seen when considering compound tones, metallic and reedy tone points upwards, full fluty tone points downwards; therefore it follows that the former will be most useful for low-pitched effects, the latter for high-pitched. This chord  will sound well on fluty-toned stops, but shrill on string-toned stops; this  will be dull and muddy on fluty stops, but quite satisfactory on string-toned stops.

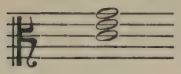
But, as a rule, we are not playing exclusively either very high or very low; we usually employ the entire compass of the keyboard, dwelling mostly in the middle. Therefore, for general effects it is necessary to combine the two kinds of quality mentioned to produce a satisfactory effect. This necessity is illustrated by the universal custom of drawing the Open and Stopped Diapasons together, and speaking of them briefly as "the Diapasons." We instinctively feel that this custom is correct for general purposes, and that the instinct is right is shown by the natural law which we have been considering. But as this law shows that it is the Open Diapason quality that stands for lower pitch, the stopped for higher pitch, it will be seen that in passages of a short range it is very valuable to use them separately according to the respective nature of each. The following chords will be most effectively played as indicated:—

Stopped Diapason.

(*a*) 

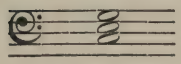
Open and Stopped Diapason.

(*b*)



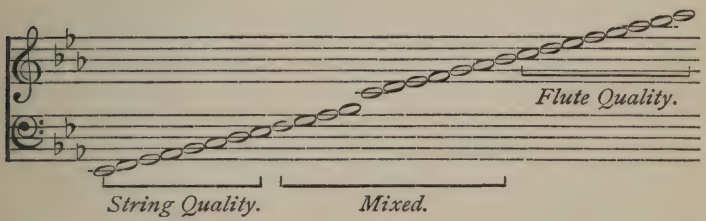
Open Diapason.

(*c*)



and it will of course be understood that for the Stopped Diapason may be substituted any flute-toned foundation stop, for the Open Diapason any string-toned stop.

Before leaving this subject it is of interest to notice further that what we have indicated is borne out by the analogy of the quality of the human voice—that most perfect of all instruments. Take the greatest possible range of the voice, and let a scale be sung from the lowest note possible in a bass voice to the highest in a treble voice. When properly produced it will be observed that the lower notes will possess decided "string" quality, the higher decided "flute" quality; the intermediate sounds will possess elements of both, the two characteristics being more and more pronounced in each direction the farther we depart from the centre.



These considerations are of the greatest moment to the organ-player, and will furnish him with food for endless thought, observation, and experiment.

There is probably no rule without exceptions—

certainly not in music. All that we have been saying as to registering points to what is natural, easy, and obvious. But it should be noticed in passing that many charming and artistic effects depend upon *surprises*—upon the use of the unexpected. Therefore, rarely and exceptionally, the general rule may be reversed—high notes may be given to thin-toned, low notes to full-toned, stops. But it must always be remembered that the less frequently this is done the more effective it will be, and *vice versâ*.

The principles here set forth apply to both manual and pedal registering, but as the latter is often neglected it perhaps requires another word. The use of the pedal stops should be carefully studied. Unfortunately, it is only too common in small organs to find this department of the instrument sadly incomplete, the only variety possible being the change from loud to soft, sometimes not even that. In this respect, however, things are doubtless better now than they used to be. And it may well be hoped that, in response to much that has been written and said on the subject, the organ-builder of the future will be distinguished by his intelligent recognition of the needs of the pedal organ.

Taking for granted that there is a fair variety of basses for the player to select from, a judicious choice of 16-ft. and 8-ft. stops is very important.

A wooden stop, like the Bourdon, in which the lower partials predominate, is valuable for heavy effects, but will almost invariably require the addition of 8-ft. tone, either by the drawing of an 8-ft. stop or the coupling of the manual—by preference the former.

On the other hand, a stop of string quality, like the Violone or Bass Dulciana, is complete in itself without the addition of an 8-ft., as the 8-ft. pitch is wrapped up in its tone quality.

This is an important point. The student should think it over and try experiments. He should remember that soft and delicate effects, when required to be dis-

tinct and definite, are best obtained by the use of single pipes, as, in the orchestra, by single instruments. Combinations, while necessary for obtaining power, always involve the element of indistinctness.

When the pedal organ is complete it should be treated like the manuals in regard to building up and selection.

CHAPTER IV

MATERIALS (*continued*)

Ornamentation

In the foregoing chapter we have considered the use of materials supplied ready-made by the instrument itself —the employment of the various tone qualities which it contains. Success there depends partly upon the resources of the organ, and partly upon the intelligence of the player. We now come to the other kind of materials to be employed by the player, the more purely intellectual kind, which consists of the ornamentation and variation of the simple phrases sung by the voices.

It must be clearly understood that the use of ornaments will be confined to the accompaniment of vocal music, for which no separate instrumental part is supplied by the composer himself.

It may be accepted as a modern axiom that music suitable for voices is not equally suitable for instruments, and, *vice versâ*, music written for instruments will probably not be of the best character for voices.

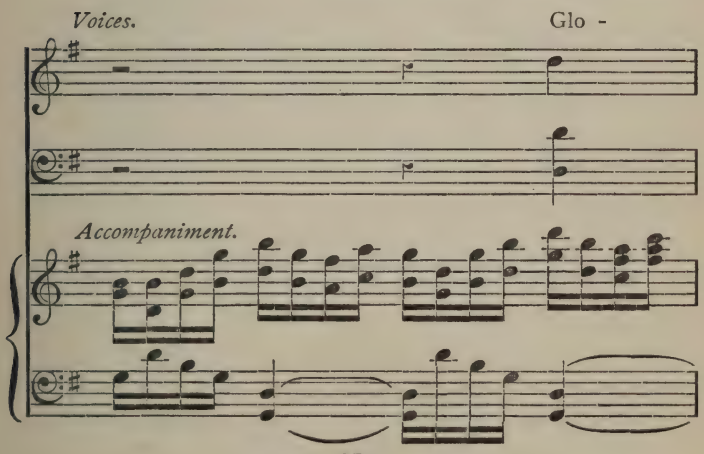
It should be noted that this principle is one of recent growth. A few centuries ago things were otherwise. With instrumental music in its infancy, composers did not at first perceive its capabilities. Music was written of a more abstract character. Melodies and harmonies were constructed and valued for their own sake, independently of the character that was to be imparted to them by the performer—singer or player. It was the custom to write music "for viols or voices." To the modern student the mention of this produces a smile. Imagine the attempt to *sing* a string quartet, or to *play* a vocal quartet on stringed instruments! So have we advanced.

In spite of this advance however, it is believed that many an organist hardly realises the fact that the notes he sees before him of a hymn tune or chant should not to-day be regarded as written for "organ or voices," but should be taken as *for voices only*, his accompaniment being left for his own construction.

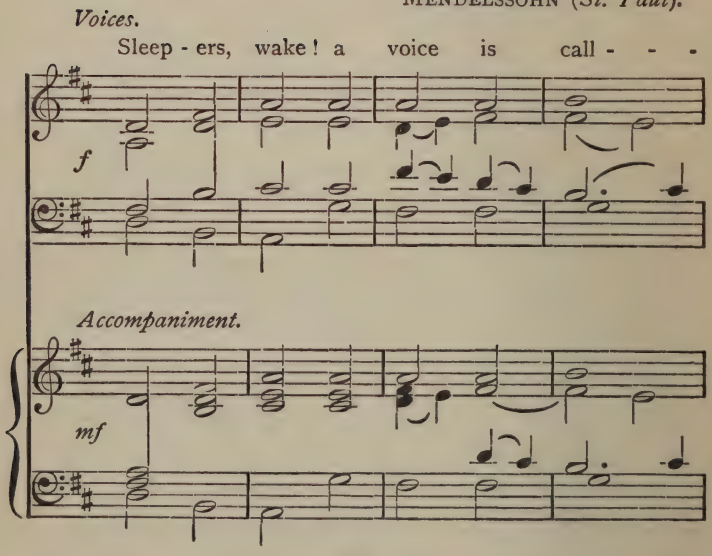
Some hesitation may be felt in accepting this statement, because of the absence of actual written authority for it. Composers have only given the vocal parts of chants and hymns, is it therefore legitimate to add free independent accompaniments to them? Or should we in so doing be stepping beyond the limits they intended to be observed? An interesting answer to this may be given.

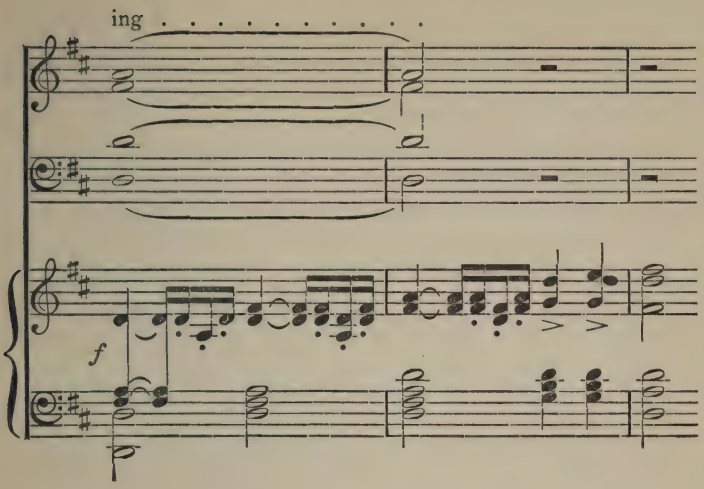
True, we shall look in vain for independent *organ* accompaniments to this style of music, but not for *orchestral*. To mention no other, Mendelssohn has frequently introduced accompanied chorales into his Oratorios. An examination of these shows that the accompaniments are never mere duplications of the vocal parts, but invariably free and independent. *E.g.*—

MENDELSSOHN (*Hymn of Praise*).

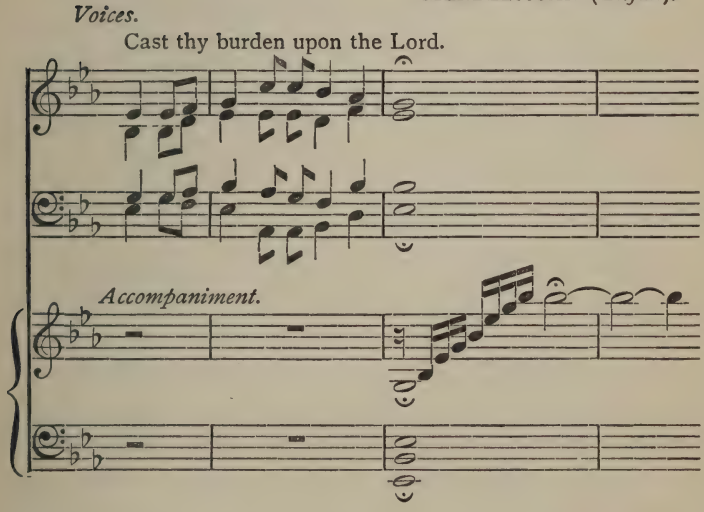


MENDELSSOHN (*St. Paul*).





MENDELSSOHN (*Elijah*).



It may fairly be argued that, *mutatis mutandis*, what applies to the one case may be applied to the other. When the orchestra accompanies simple vocal har-

monies it speaks with its own voice, and has assigned to it music suitable to its capabilities. When the organ is used for the same purpose it should be employed on the same lines, not slavishly following the voices, but giving an artistic and appropriate version of their music.

In modern music of the Service and Anthem type, it must be remembered that the composer writes his own accompaniments, and these should not, as a general rule, be in any way tampered with. The composer is obviously the best, and indeed the only, judge of what is desirable.

With this introduction we will now proceed to discuss ornamentation.

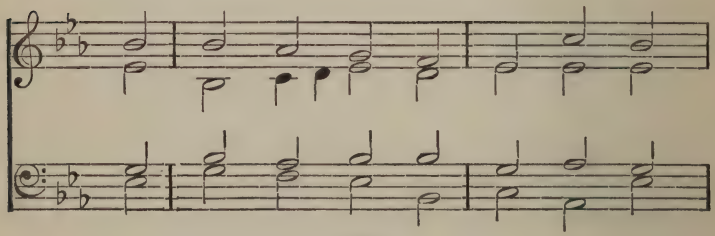
Regarding the given notes of a hymn tune or chant as the foundation, they may be varied as follows :—

1. By change of pitch.
   - (*a*) With original treble part.
   - (*b*) With new treble.
   - (*c*) With new bass (rare).
2. By arpeggios.
3. By passing notes.

1. Change of Pitch

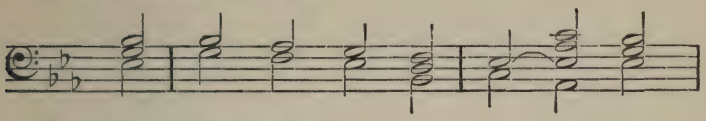
We will take a well-known hymn tune as an example, and consider the various ways in which it may be played.

Original position—

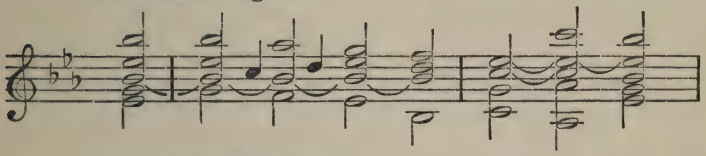


(*a*) Without varying either the bass or the melody, this may be taken as an organ piece as follows :—

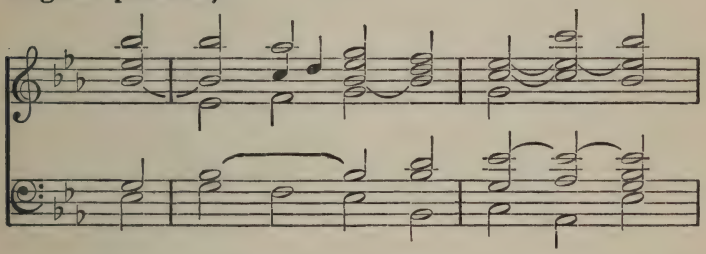
1. An octave lower—



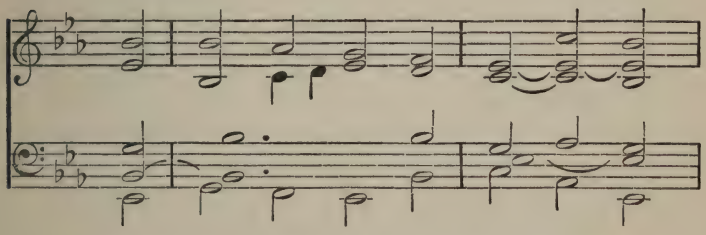
2. An octave higher—



3. Extended (treble an octave higher, bass in original position)—

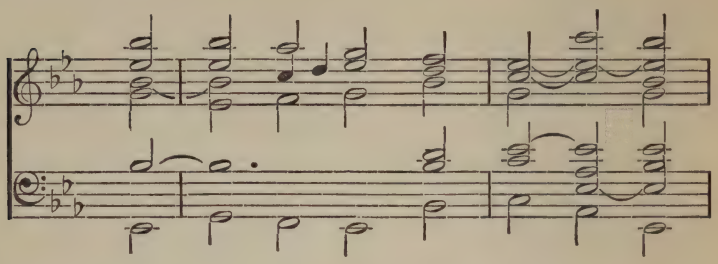


4. Extended (treble in original position, bass an octave lower [1])—



[1] It is hardly necessary to point out that in this sort of arrangement the limited compass of the organ must be considered, and the bass taken an octave lower only when a whole phrase can be so played, or when, as in the present case, the alteration involved by the transposition of only certain notes results in an artistic and coherent figure.

5. Extended (treble an octave higher, bass an octave lower)—



A word as to the use of the pedal will here be necessary.

Some of the above examples can be played either with or without the pedal—as they stand, or with slight modifications.

The judicious use of the pedal is one of the rarest accomplishments of the average organist. Many players, otherwise efficient, seem unconscious of how much depends upon the pedal part. They put in too much of it, and they put in too little.

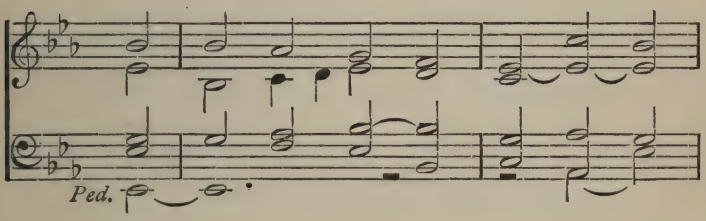
The pedal should not be incessantly used, and, when it is used, should be employed with the understanding, of set purpose, to give certain definite effects.

It may perhaps be said that the pedal is the part most prominently heard when the organ is used for accompaniment. Being below the compass of the voices it stands out as a separate part, and is heard more distinctly than parts that are above the voices.

The first thing to remember is that the pedal of the organ corresponds with the double bass of the orchestra; it is a "transposing instrument," playing an octave lower than written. In a properly balanced organ, therefore, the pedal gives sufficient depth when the vocal bass is played as written, not an octave below. It is not always wrong to play an octave lower than the written notes, but when this device is adopted, it

should be used for special effects, not at haphazard. The habit many performers have of invariably transposing the pedal part, has probably arisen from playing upon an organ with a weak pedal department. Many small instruments are to be found with a fairly complete Great, but with perhaps only a Bourdon to represent the 16-ft. pedal pitch. Here a good player will instinctively try to make up for the deficiency by transposition. But given a good Open Diapason 16-ft., excessive depth should be avoided. It should be regarded as an occasional luxury, not a constant necessity. Again, in accompanying chants and hymns the entire cessation of the pedal will sometimes be effective, and this even when the manual is employed at a lower pitch than the voices, as in Example 4 (p. 25).

Another device seldom studied, and opening up interesting possibilities, is the entry of the pedal for *part* only of a phrase. *E.g.*—



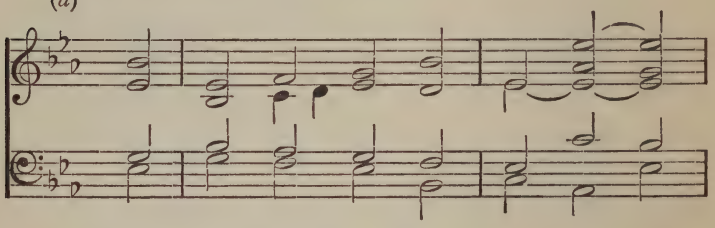
(*b*) The next step to consider will be the employment of the vocal harmonies with a new melody. It is usually understood that it is legitimate to invert the parts by taking the alto or tenor above the melody; but this is only half stating the case. Much more freedom may be used with good effect, as follows. Remember that the music you are playing is to be an organ piece, not a slavish reproduction of voice parts. Then take the bass as the foundation, regard it as a "figured" bass, with upper parts to be freely added. These then

may follow the progression of any of the upper parts, or may depart from them and give a new melody, as desired by the player, provided only that no forbidden progressions are introduced.

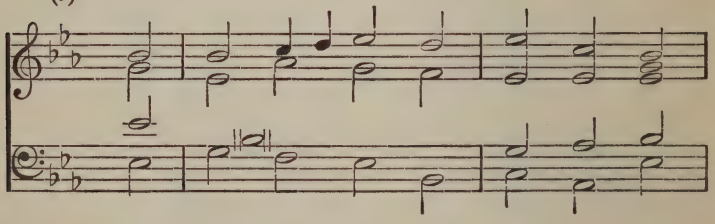
The principal thing to remember is that the new treble must not move in octaves or 5ths with the bass, and not in 5ths with the other parts. The new treble and the original bass should form good two-part counterpoint between themselves.

A few examples will suffice :—

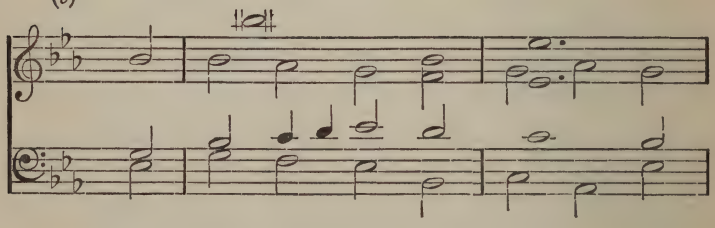
(*a*)



(*b*)



(*c*)

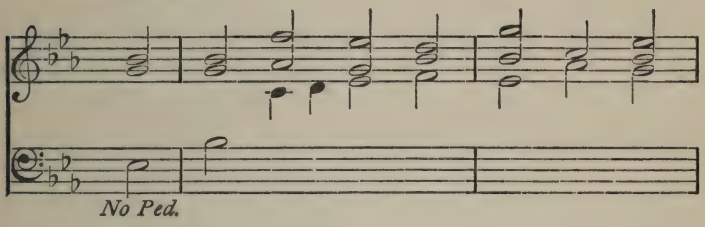


(*c*) The last step in playing of the vocal harmonies simply will be the use of a new bass, either with or

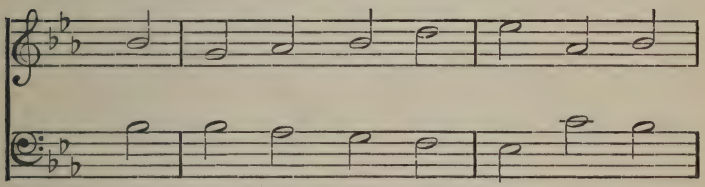
without a new treble, and either above or below the original vocal bass.

When the vocal parts are properly balanced and complete without the support of the organ, it is sometimes effective, instead of filling in more notes on the organ than there are vocal parts, to reduce to three, two, or even one part. One specimen of such reduction is shown in Example 1 (p. 25). In this case the original bass was adhered to. Many new effects are available when a new bass is admitted. *E.g.*—

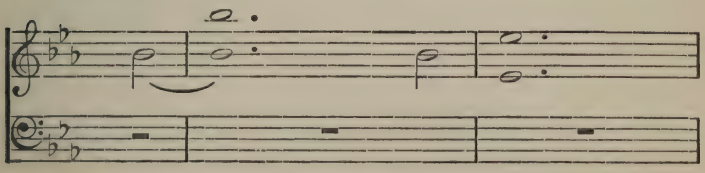
Three parts—



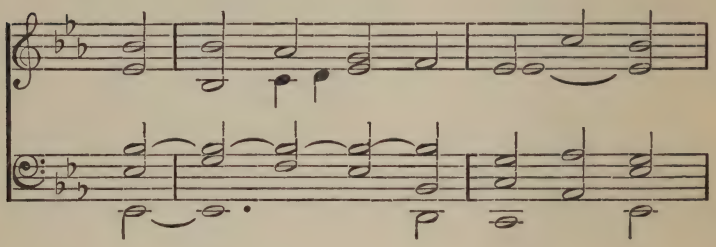
Two parts—



One part—



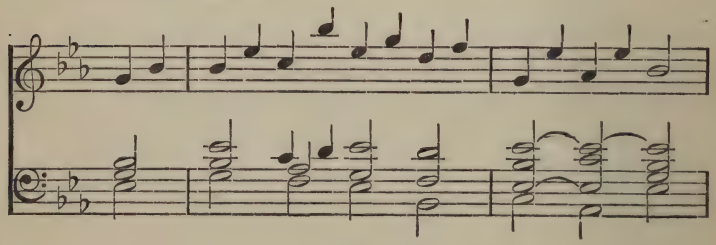
In all these cases the original vocal bass remains as the groundwork of the harmony. When a new bass is added below the pitch of the vocal bass, a new element is introduced by somewhat changing the aspect of the harmony. It can seldom be done with good effect, but occasionally its employment may be productive of striking results. *E.g.*—



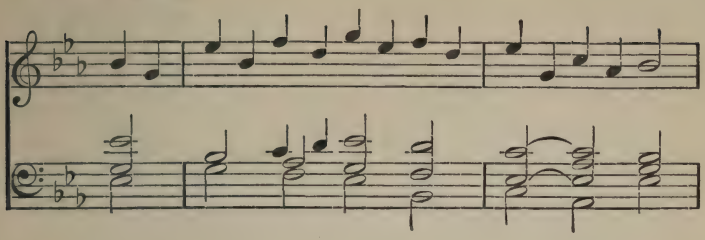
Our next matter for consideration is the introduction of arpeggio and broken chord effects. These open up a wide field of valuable devices for securing interest, vivacity, and variety.

It is permissible to break up each beat of the tune into two, three, or four divisions, according to the pace at which the music is taken. With pure arpeggio effects no new sounds are introduced, but the existing notes of the harmony can be taken in an endless variety of ways. A few examples will illustrate this.

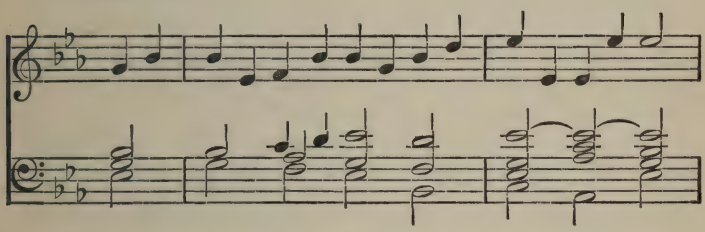
Two notes rising—



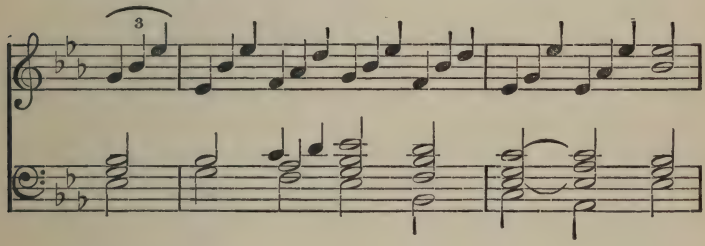
Two falling—



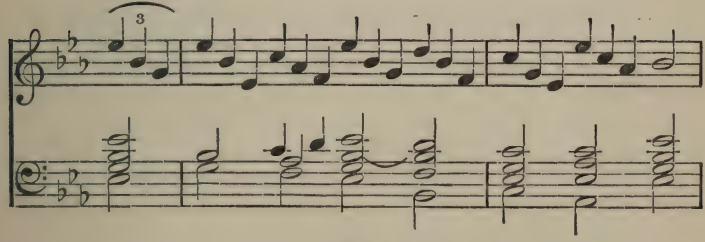
Combined—



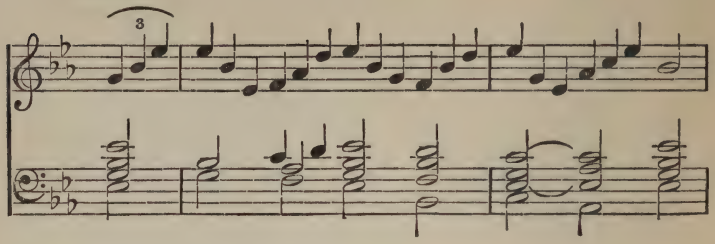
Three rising—



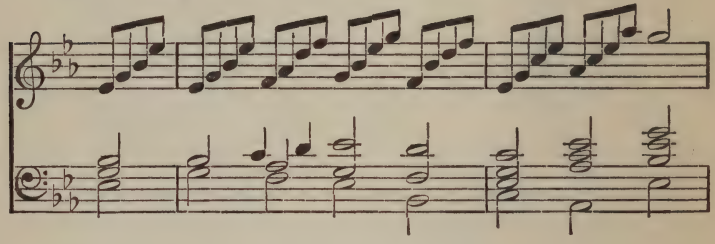
Three falling—



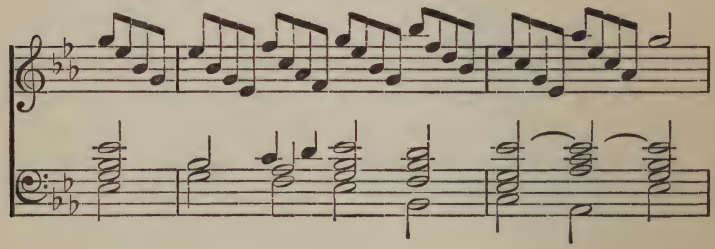
Combined—



Four rising—

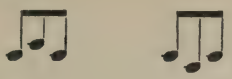


Four falling—

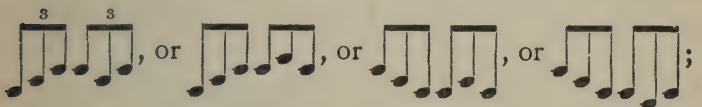


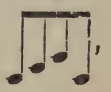
Combined—

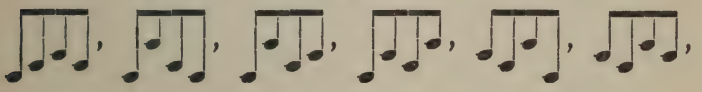
Groups of threes and fours are susceptible of many other variations. *E.g.*—



Either of these combined with any other. *E.g.*—

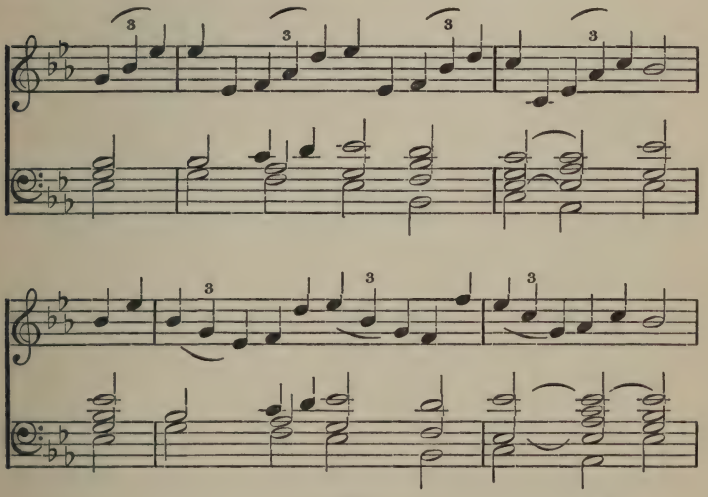


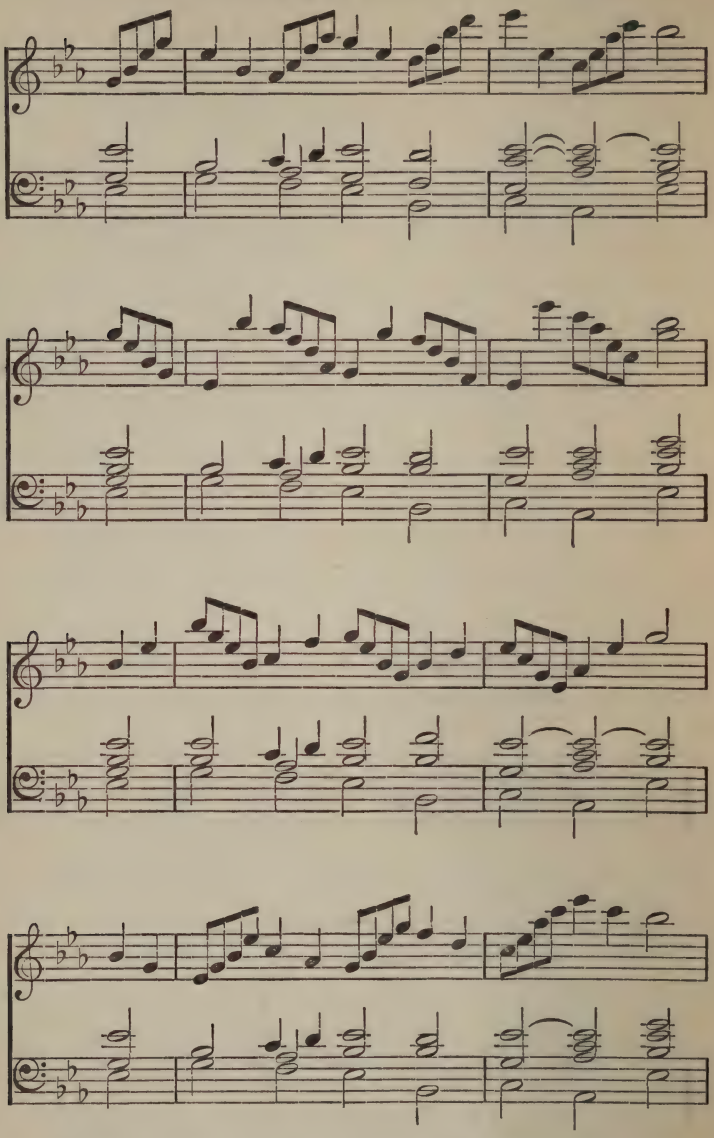
or (double) ; or (reversed)  ,



, &c., &c.

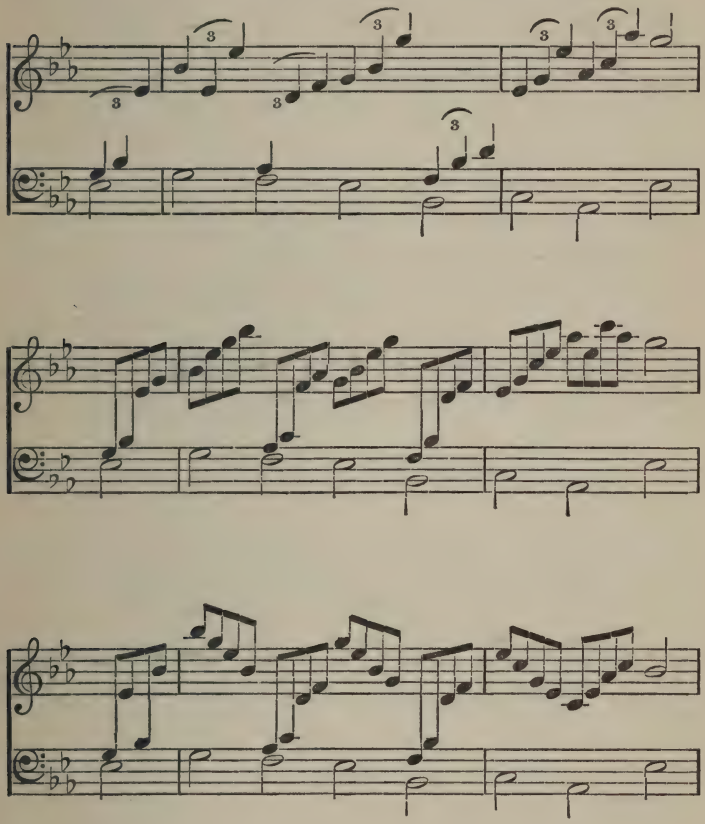
Groups of twos and threes, threes and fours, or twos and fours, may be combined. *E.g.*—





The above specimens consist of figures played in the upper part by the right hand. Within the depart-

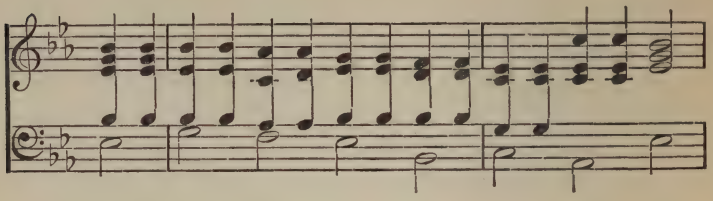
ment of arpeggios pure and simple there is much greater variety to be obtained, as a moment's consideration will show. Here are three illustrations :—



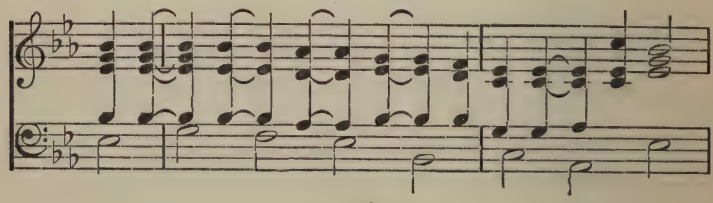
We must next consider the effects which may be produced by broken chords in two, three, or more parts.

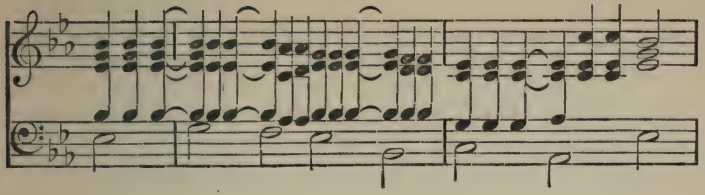
The simplest device is the repetition of a chord on the same pitch. A single beat of the vocal parts

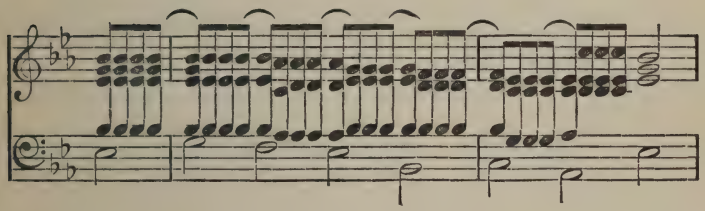
may be broken up into groups of two, three, or more pulsations. *E.g.*—



With syncopations—



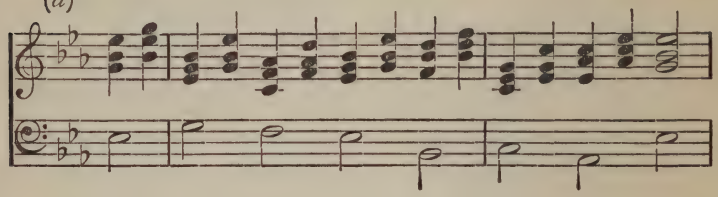




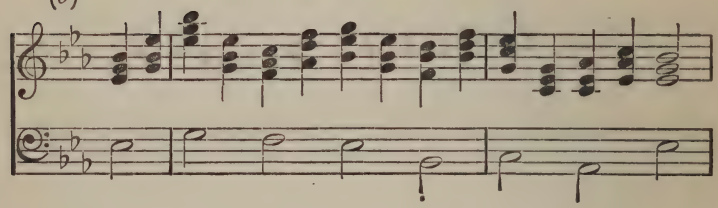
With rests—

The next step is the striking of the notes of the chord in different positions. *E.g.*—

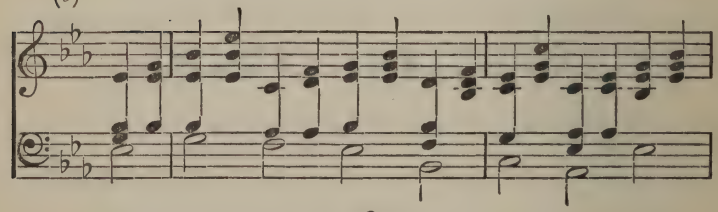
(*a*)



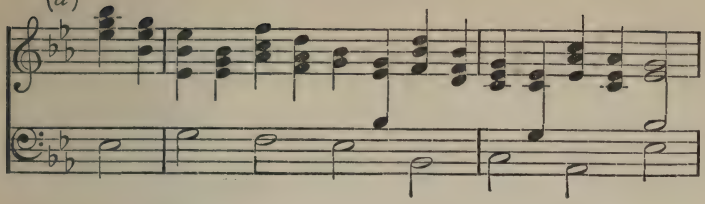
(*b*)



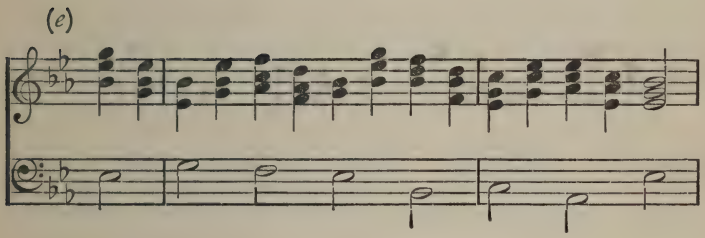
(*c*)



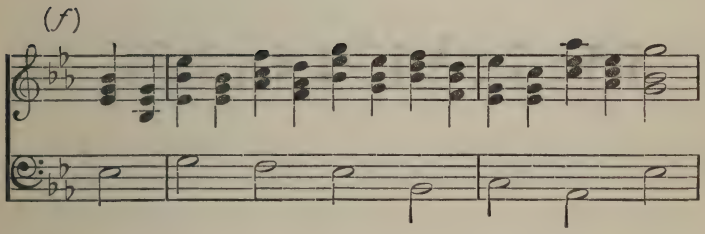
(*d*)



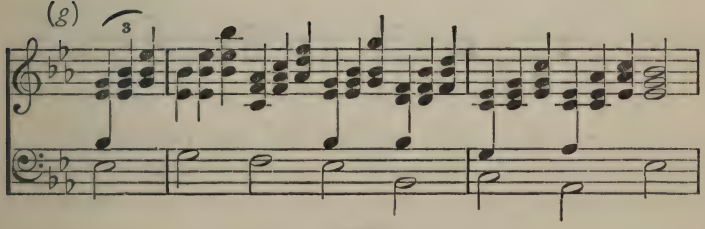
(*e*)



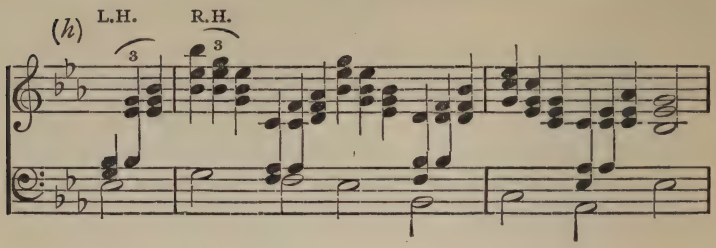
(*f*)



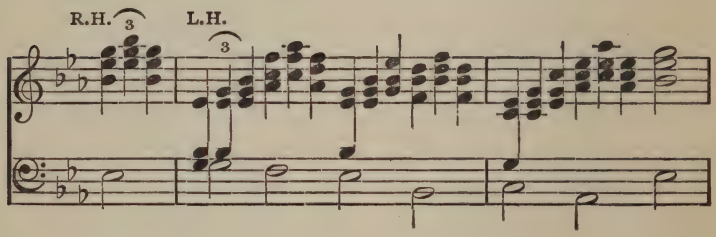
(*g*)



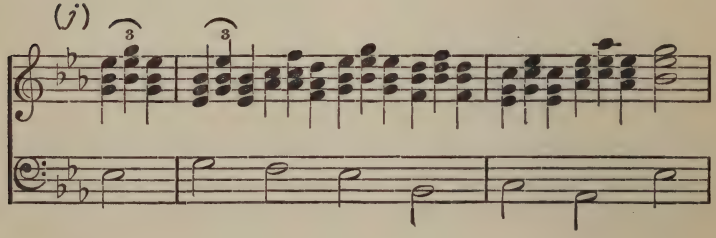
(*h*)



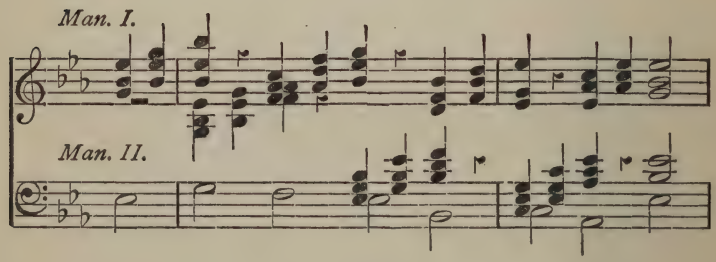
(*i*)



(*j*)



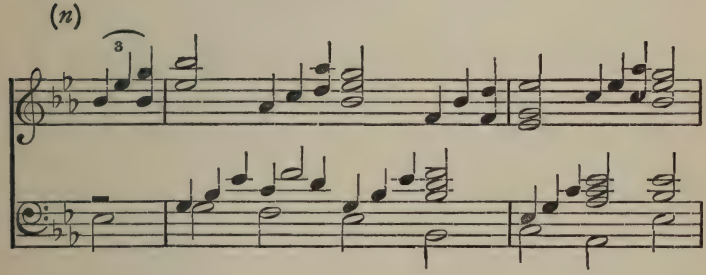
(*k*)



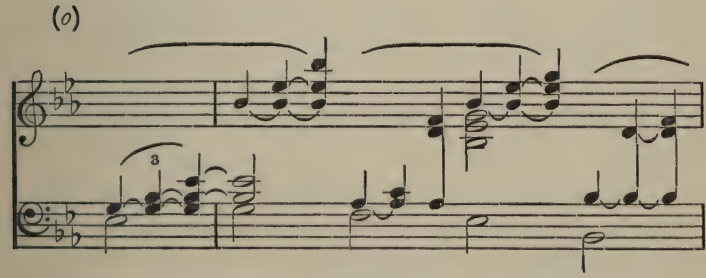
(*l*)

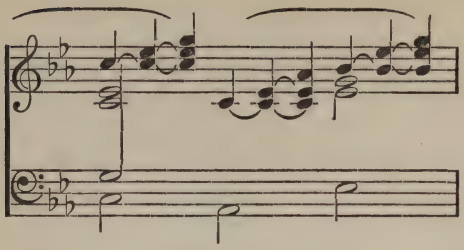
(*m*)

(*n*)



(*o*)





All the foregoing are seen to be produced from the simplest means by merely playing the notes of each chord in various positions, no new sound being in any place introduced. If the student examines the examples with care he will see that by combining fragments of the figures already used new forms may be constructed; and indeed it seems probable that before all the possibilities of this simple little phrase were exhausted a whole volume might be filled.

CHAPTER V

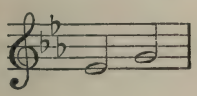
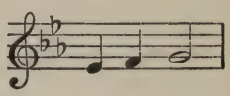
MATERIALS (*continued*)

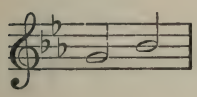
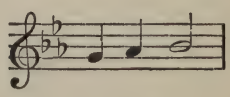
ORNAMENTATION (*continued*)

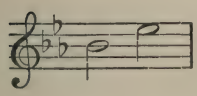
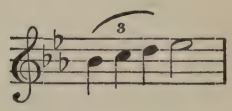
LEAVING the limits of the actual notes of the harmony, it is now necessary to examine the principles upon which other notes of the scale can be introduced. These are what are known as "passing" and "auxiliary" notes. When they are employed, any note of the diatonic or chromatic scale may be sounded against any chord with good effect, provided it is correctly taken.

It is important to keep in mind a clear view of the rules by which this may be done.

1. Between any two notes of the melody the interval may be filled up by the notes of the diatonic scale, provided the part introducing these notes proceed continuously in the same direction. *E.g.*—

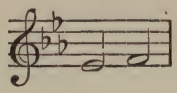
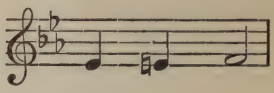
(*a*)  may become 

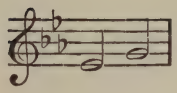
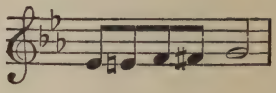
(*b*)  " 

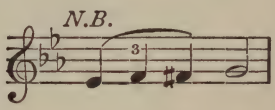
(*c*)  " 

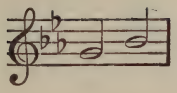
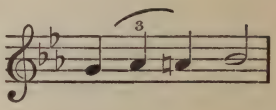
2. Between any two notes of the melody the interval may be filled up by the notes of the chromatic

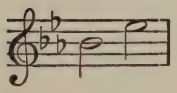
scale, either entirely or shared with the diatonic scale, but in the latter case the chromatic section must always follow the diatonic, not precede it. *E.g.*—

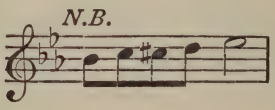
(*a*)  may become 

(*b*)  ,, 

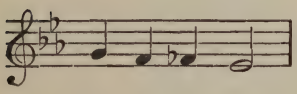
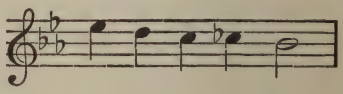
or 

(*c*)  may become 

(*d*)  ,,

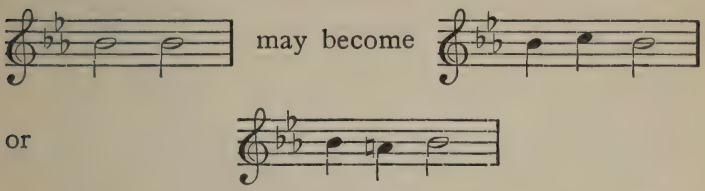
or 

Notice that the two phrases marked "*N.B.*," according to the rule given, when reversed, will become respectively :—

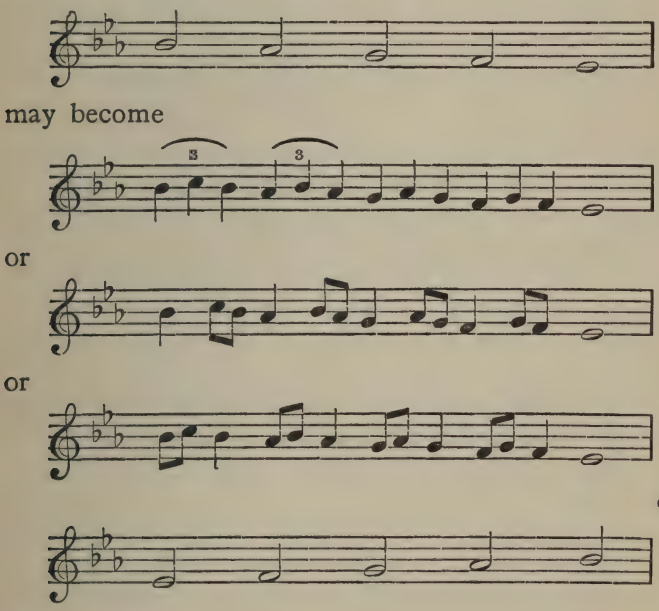
 and 

3. When a note in the melody is repeated, an ornamental note may be inserted at the distance of a second from the principal note, and this is called an auxiliary note. If above, this must be a note of

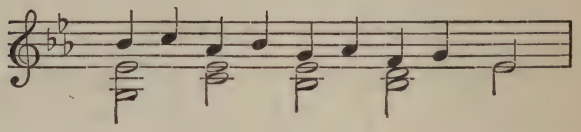
the diatonic scale; if below, a note of either the diatonic or chromatic scale, by preference the latter. *E.g.*—



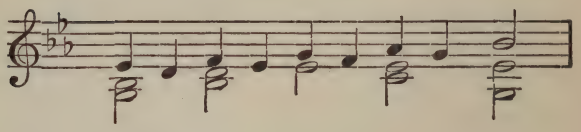
It will be noticed that if the ornamental note be shortened, the above figure can be used for every note of a melody if desired. *E.g.*—



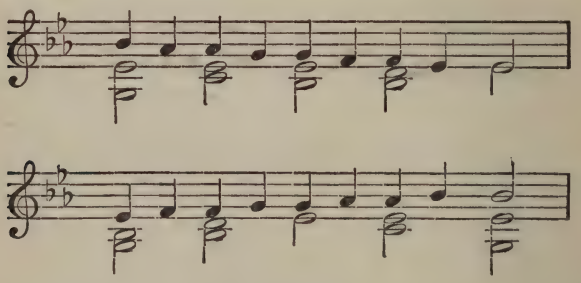
4. This figure having been freely accepted in conjunct motion, it gradually began to be felt that the return to the principal note might effectively be omitted; and this development has now become common, usually when the principal melody proceeds by step, occasionally when it leaps. *E.g.* the phrases above used may become—



or

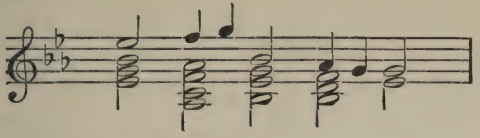


It must be noticed that the auxiliary note taken is above the principal when the melody descends, and below when it ascends. It is possible to reverse this arrangement, when the second note will become an anticipation; but this is less common and less satisfactory. *E.g.*—

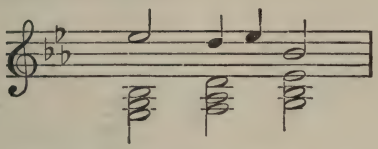


An auxiliary note seldom leaps farther than a third; but that it can occasionally do so with good

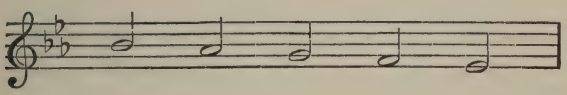
effect is shown in the following by Handel (Funeral Anthem):—



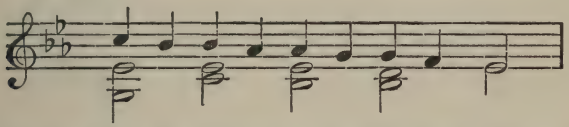
Here is another case:—



5. The next step in this process of evolution is the reversal of the foregoing, the taking of the auxiliary note, without preparation, *before* the principal note, when it is called an appoggiatura. The auxiliary note may be either above or below the principal; in the former case it should be a note of the diatonic scale, in the latter, of the chromatic scale. *E.g.*—

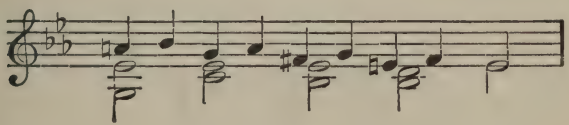


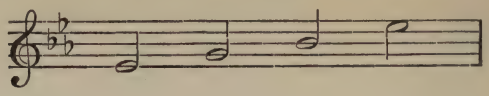
may become



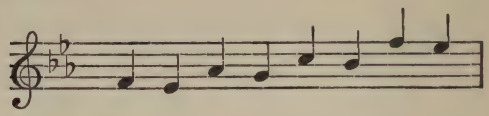
[These look like suspensions, but they must not be confused with them. Suspensions need preparation—the preparation here is only an accident.]

or

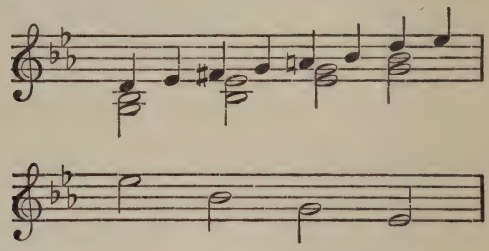




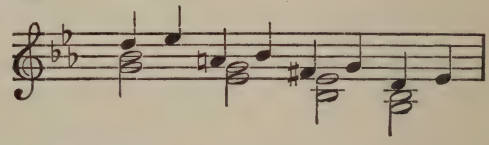
may become



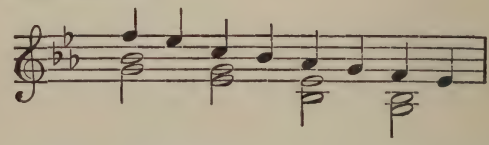
or (not so effective)



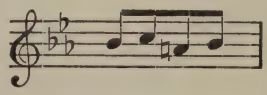
may become

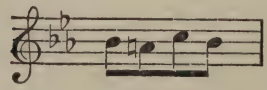


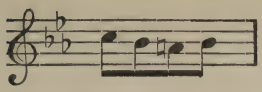
or (not so common)

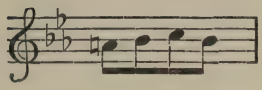


By combining the two kinds of auxiliary notes we obtain these new forms :—

(*a*) 

(*b*) 

(*c*) 

(*d*) 

which will be recognised as—(*a*), (*b*)—the changing notes, so familiar to students of counterpoint, and —(*c*), (*d*)—turns, so common in instrumental music. In conjunct motion (*a*) and (*c*) should be used for ascending, (*b*) and (*d*) for descending passages; in disjunct motion all are equally correct.

Any or all of the above ornaments may be combined, producing endless variety.

Any or all of the above ornaments may be played on the organ while the original melody is sung by the voices, either in the unison or at the octave.

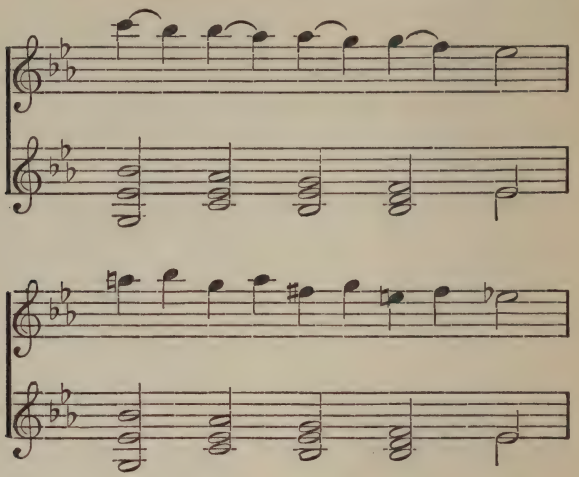
To the conscientious student, who has worked through his strict counterpoint and become thoroughly convinced of the desirability of avoiding consecutive octaves and unisons, and the approach of the unison by oblique motion, this will seem a hard saying. We must stop to consider it.

The student need not throw away what he has learnt; it is all right and true, but it applies to music written for voices and instruments of equal strength and similar quality. This is the important condition to hold in mind.

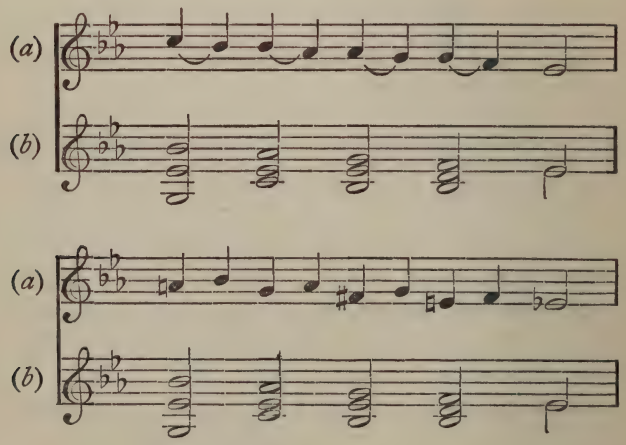
Any simple sung melody may be accompanied by an elaborated version of itself either in the unison or the octave, *provided the opposing forces are of differing quality and* (*or*) *of unequal strength.*

If these conditions are not fulfilled the result will be intolerable, but if they are, it will be quite satisfactory. This is an exceedingly curious and fascinating fact, and it is interesting to attempt to give an explanation of it.

This kind of ornamentation we are discussing is most certainly effective at a different octave. *E.g.*—



There is nothing very startling in these, and no one would doubt for a moment that they are legitimate and desirable; but change the octave—



Are these examples equally admissible?

The answer now depends entirely upon the conditions we have named. If (*a*) and (*b*) are played or sung with the same quality and strength, then the result is simply a barbarism, and cannot be tolerated for a moment. But change the conditions. Let (*b*) be sung and (*a*) be played upon an instrument; or let (*b*) be played upon a stop of reedy quality and (*a*) upon a fluty quality; or let (*b*) be played upon a loud stop and (*a*) upon a soft one; then we have an acceptable and beautiful artistic device.

In support of this statement it is asserted (1) that it has a scientific basis; (2) that it is in accordance with the practice of the best composers.

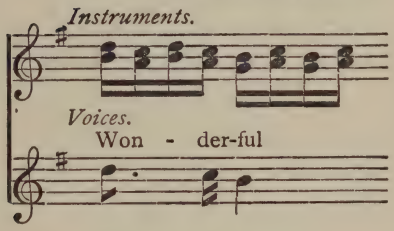
(1) A familiar proverb speaks of "one thing at a time"; and good advice it conveys. But the very fact of its existence shows that the human body is capable of performing more than one thing at a time. The eye can see, and the ear can hear, many things at once; the brain can apparently conceive of more than one thought simultaneously. Think of Napoleon walking up and down his room and dictating half-a-dozen letters to as many secretaries. Think of the famous chess-players who, blindfolded, direct the moves of half-a-dozen games at the same time.

In listening to music the ear is ready and willing to hear more than one thing at a time. In counterpoint it gladly follows the progressions of several parts at once. And in the style of music we are considering it is able to follow a given melody in its simplest form, and at the same time to hear another and more elaborate version of it, rendered by another performer —the "plain unvarnished tale," and the more graceful development of it. But the necessity for the conditions already mentioned will now become sufficiently obvious. If the two versions are presented with similar quality and equal strength, they will appear, not as two, but as one—as one that does not know its own mind, that halts and stumbles and speaks with an uncertain voice.

But given two distinct voices, the human ear welcomes them, and listens with interest to their two companion stories.

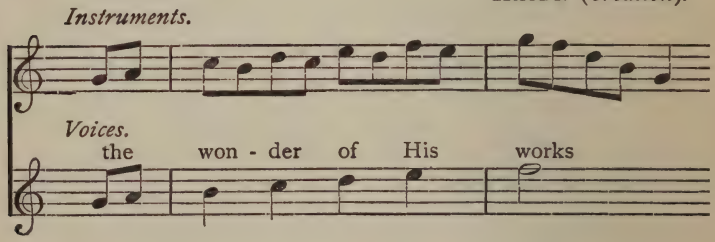
(2) The great composers, when writing for instruments and voices (and indeed for different instruments together—though this does not concern us here), have acted upon the assumption that this theory is true. A hundred examples could be quoted at random from any choral work; a very few will suffice as illustrations.

HANDEL (*Messiah*).

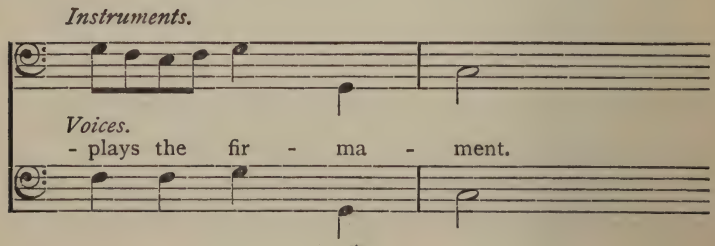


and

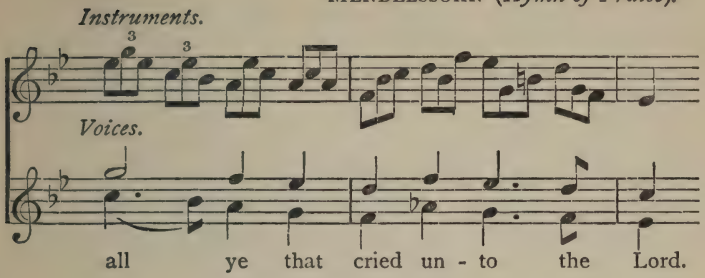
HAYDN (*Creation*).



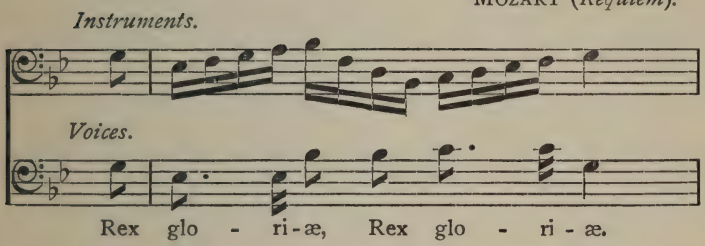
and



MENDELSSOHN (*Hymn of Praise*).



MOZART (*Requiem*).



It may be said that these are all orchestral examples. True, but they are regularly played upon the organ; and there is no reason to suppose that the composers would have objected to this, or altered the passages for organ use. The tone of a modern organ differs from that of voices quite as much as an orchestra does. If then the passages *suit* the organ (a condition which must always be borne in mind), there is no reason why they should not be readily adapted, and the principles which they illustrate frankly accepted. Granted all this, it is time that we return to our ornamentation.

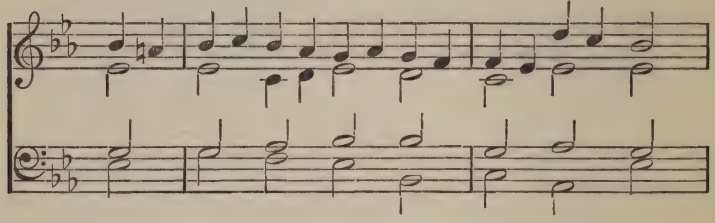
The various kinds of passing and auxiliary notes combined present us with a new and wide field for variety of effect, but when they are combined with the devices previously considered (changes of pitch, arpeggios, and broken chords) the vista appears boundless.

A single part may be elaborated by passing notes, or two parts may be so treated, moving in 3rds or 6ths.

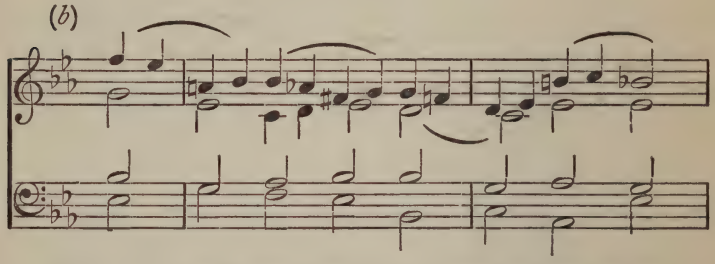
Occasionally three may be combined, moving in chords of the 6th, but these are not often effective.

The best parts to ornament in this way are the treble and bass; inner parts may also be taken. *E.g.*—

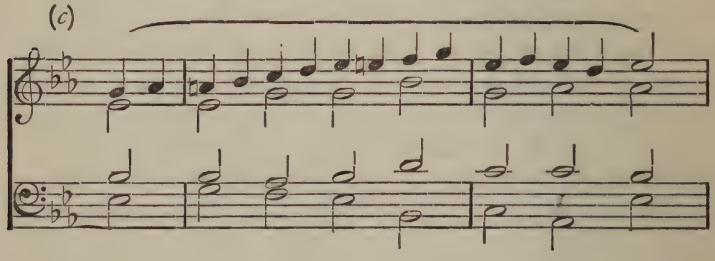
(*a*)



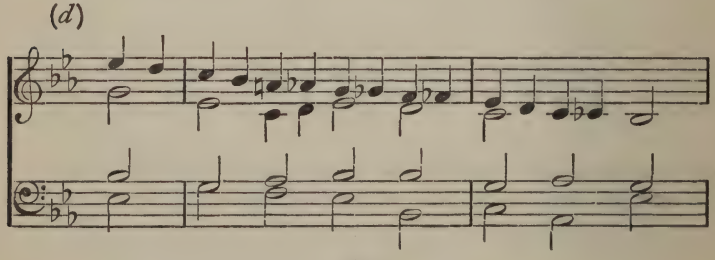
(*b*)



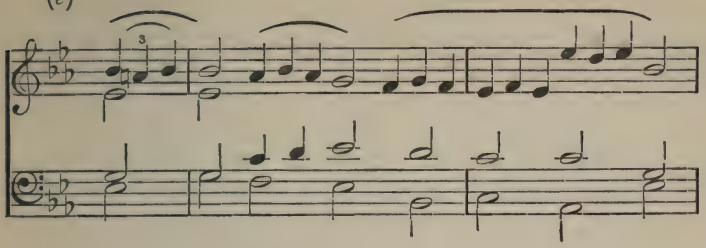
(*c*)



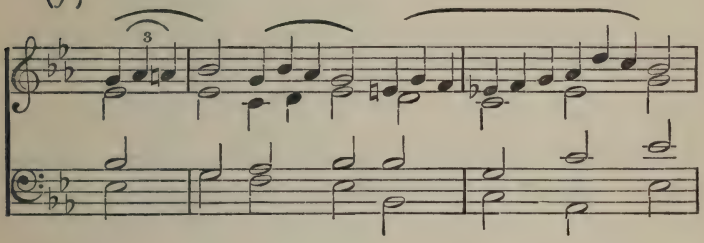
(*d*)



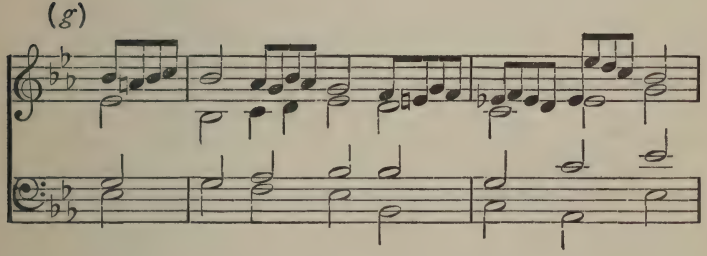
(*e*)



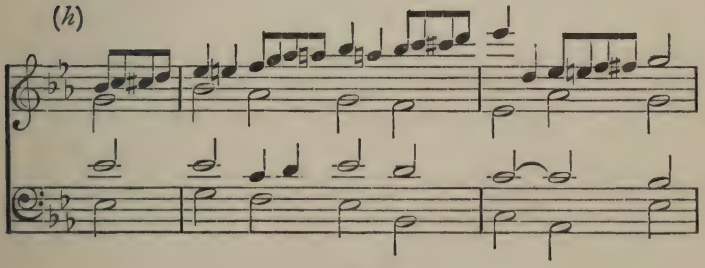
(*f*)



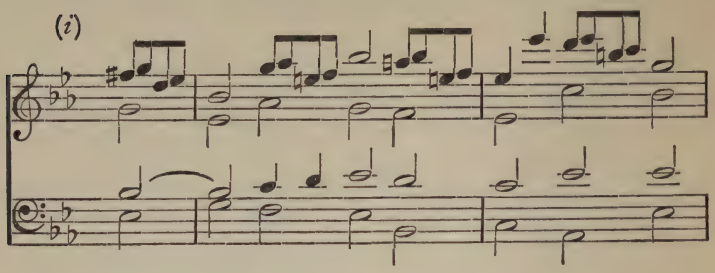
(*g*)



(*h*)



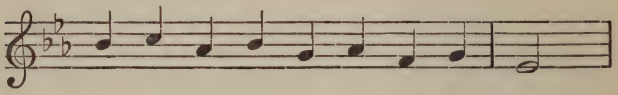
(*i*)



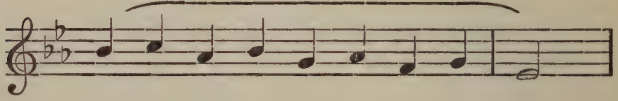
The above are merely a few examples, suggestive of many others, that may be worked out by the student.

It is now the place to say a word about phrasing. After the actual notes of a passage have been decided upon, its character can be largely varied by different plans of phrasing, produced by alternating the staccato and legato touches. For instance, the following passage may be variously rendered :—

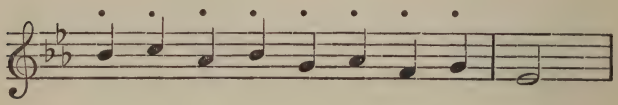
(*a*)



(*b*)

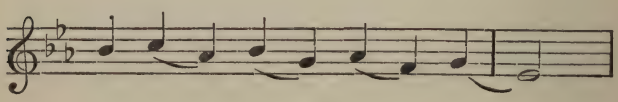


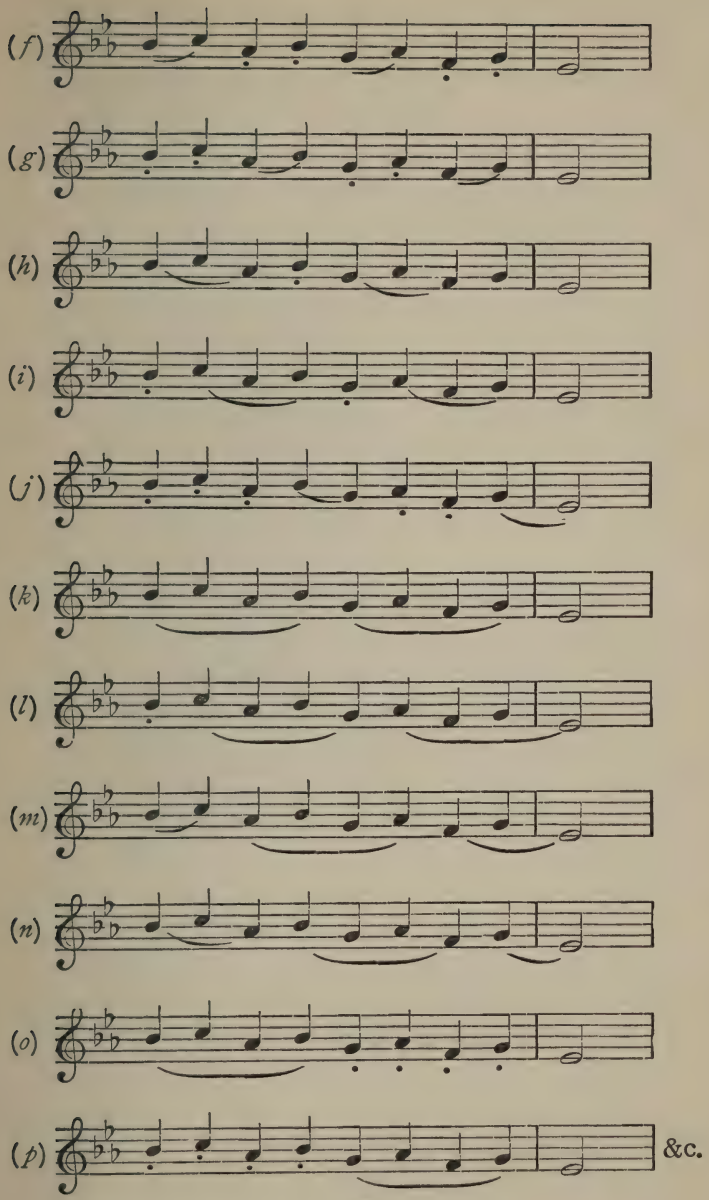
(*c*)



(*d*)

(*e*)

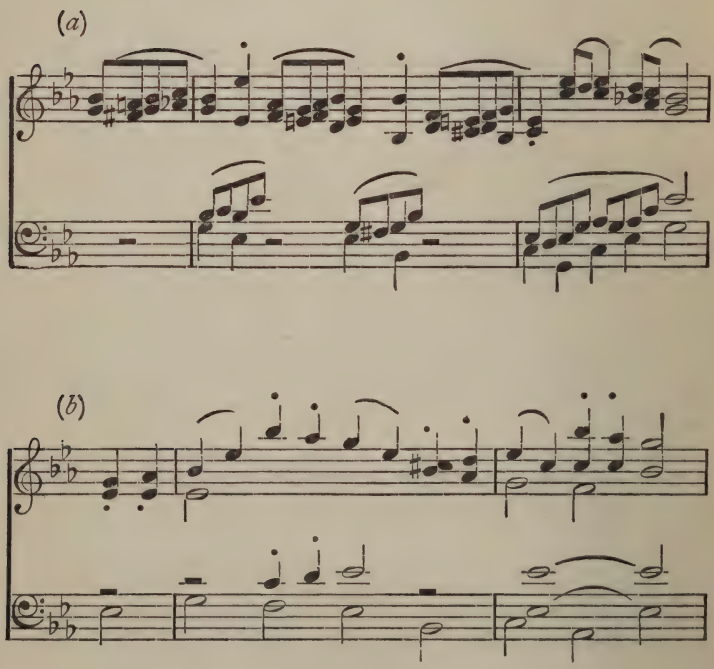


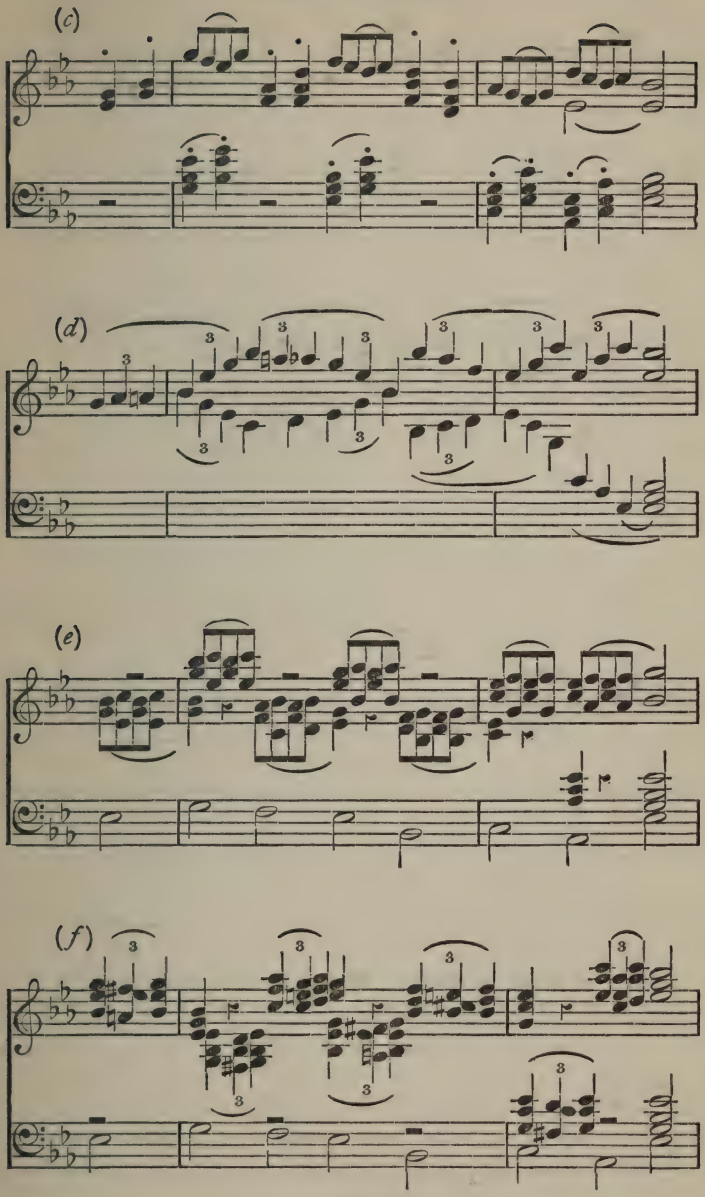

(f)
(g)
(h)
(i)
(j)
(k)
(l)
(m)
(n)
(o)
(p)
&c.

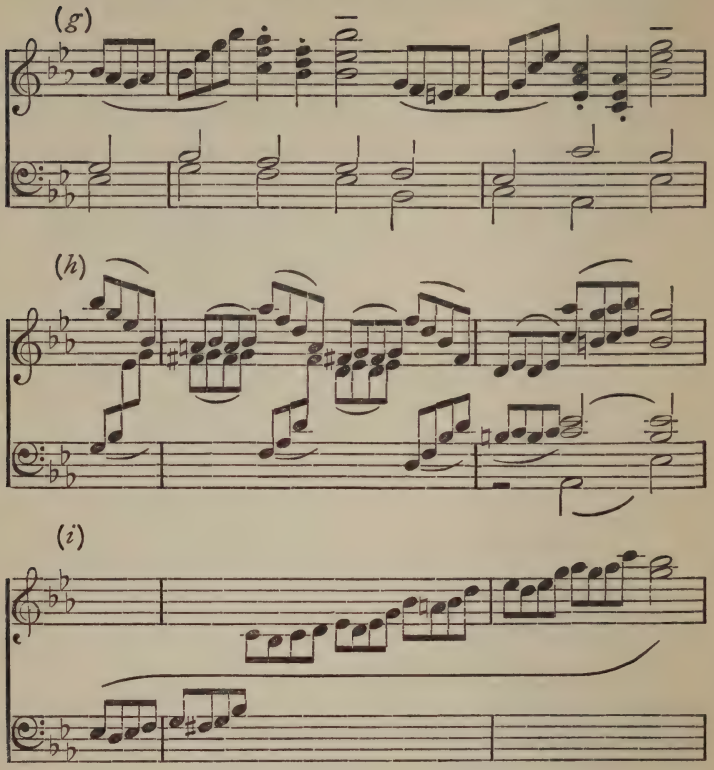
Elegant and artistic phrasing is one of the unmistakable marks of the finished player, and the student will find much pleasure in the diligent consideration of this matter. All the examples given may now be restudied from the point of view of phrasing, and the effect of the various plans upon the character of the music observed and noted.

We have glanced at the whole of the ground of our materials for ornamentation. It is time to consider the combination of the various groups, viz. changes of pitch, arpeggios, broken chords, passing and auxiliary notes.

The possible kaleidoscopic changes are now limitless; we can only give a few examples :—




(c)
(d)
(e)
(f)



Most of the examples hitherto given have illustrated the ornamentation of the upper parts. It remains now to consider the bass separately. The human ear accepts the effects of harmony horizontally, beginning from the bottom. No amount of ornamentation of the upper parts changes the nature of the chords employed, but when the bass is altered, then the chordal relation is disturbed. For this reason the progression of the bass should be seldom changed, and when it is, the greatest care must be taken to ensure that the new effect produced shall be equally satisfactory with the original (see p. 30). Without altering the melodic progression of the bass however, its original form may

be ornamented. But the bass being a heavy and ponderous concern, this ornamentation is best confined to the division of the single beats into two, *i.e.* minims into crotchets. When this is done many interesting effects may be produced.

It will now be considered how the bass may be developed. When the lowest part is varied the upper parts are best kept in a simple form. The extemporary variation of the bass is more difficult than might appear on paper, owing to the necessity for observing the conditions named.

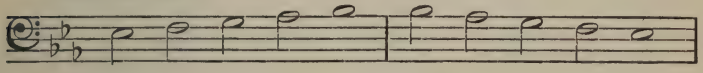
The student should work within these limits, using all his knowledge of simple counterpoint of the second species.

Guiding rules :—

1. Two crotchets are to be substituted for every minim in the tune.
2. The original progression is to be followed.
3. Care is to be taken to avoid false progressions, *i.e.* octaves or 5ths with the treble part, 5ths with the inner parts.

It will be useful first to consider the ornamentation of the various intervals separately, thus :—

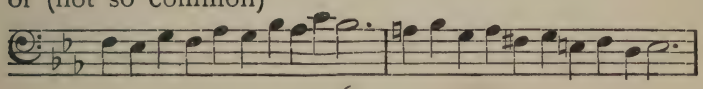
The *second*—



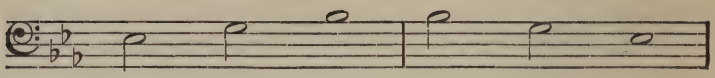
may become

or

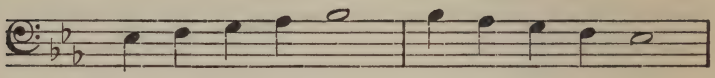
or (not so common)



The *third*—



may become



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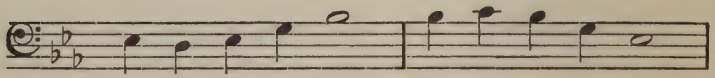

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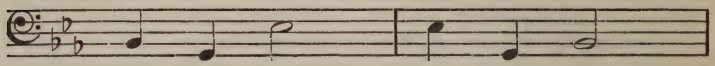

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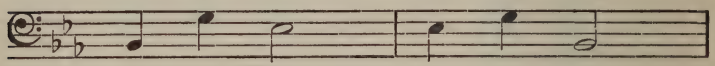

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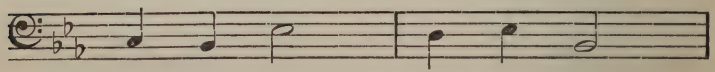

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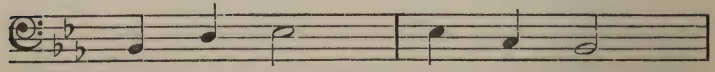

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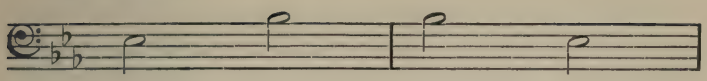

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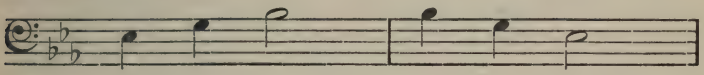
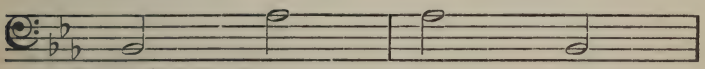


The *seventh*-



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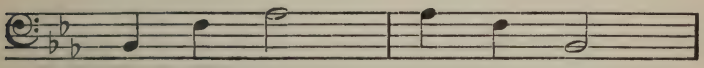

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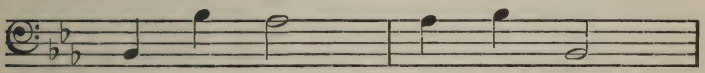
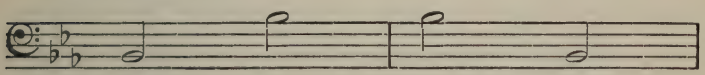


The *octave*—



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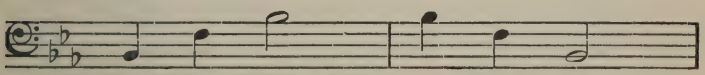
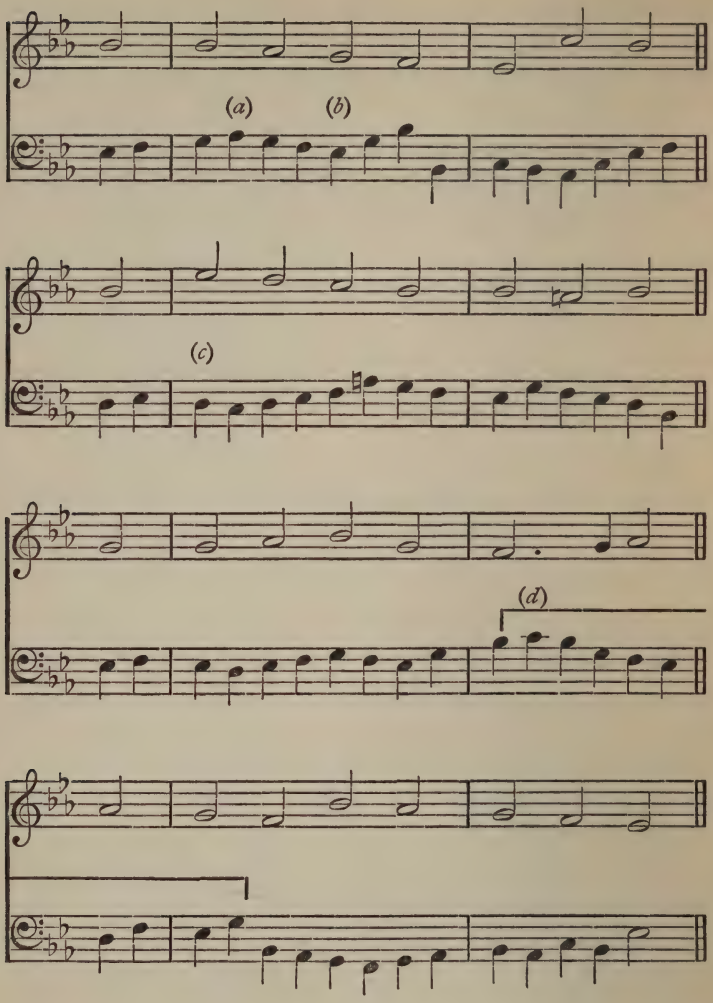
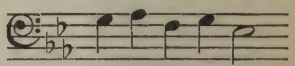


Many other variations, in addition to the above, are possible, but in the bass part it is important to aim at simplicity.

A complete tune may now be taken, with the original treble and a varied bass. The inner parts are purposely omitted, to give a clearer view of the essential progressions.



At (*a*) consecutive 9ths appear between the treble and bass. If the more obvious bass  had been taken, it would have introduced consecutive 5ths with the alto—an inadmissible progression.

At (*b*) the leap of the 4th is effectively inverted to a 5th.

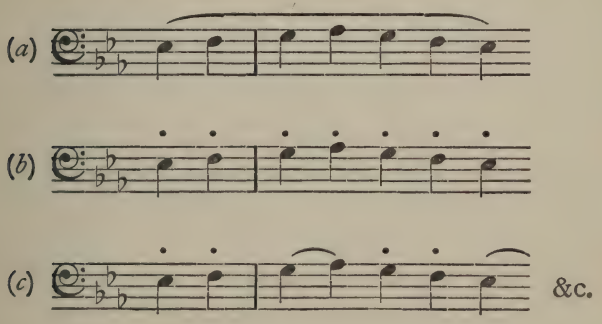
At (*c*) a difficulty arises. If the first note of the bass had been C, it would have been hard to find another crotchet to insert between it and the following D. The use of the appoggiatura (p. 47) satisfactorily meets the difficulty.

At (*d*) the phrase might with advantage be transposed an octave lower.

It will be noticed that the bass occasionally moves in consecutive octaves with the inner parts. This, as already mentioned, is allowed in a free accompaniment. The one unvarying condition is that the relative motion of the treble and bass shall be above suspicion.

A strong appeal is here made for the more careful phrasing of pedal passages. As a general rule the pedal part should be played *legato*. If this were invariably done we should see an immense improvement in organ playing all round. The *staccato* touch, however, is of course admissible in the pedal, but it should be introduced "with the understanding." At present it is very often the result of carelessness or inattention.

Phrase the tune just given in the following ways :—



CHAPTER VI

HYMN TUNES

THE reader may perhaps be inclined to wonder what more we have to say under this heading, as the foregoing chapters have almost entirely been devoted to the consideration of the accompaniment of a phrase from a hymn tune.

There is much more, but we must first stop to see what is now our position. A simple phrase has been taken and elaborated in various ways, and the path has been shown along which it may be still further developed. The rules of art by which this development may be carried out have been indicated.

The reader must beware of misunderstanding this. Many things that are possible are not always desirable. It has been shown in what directions elaboration should be sought when it is desired. This is by no means the same thing as saying that every passage should be constantly elaborated. The student should study and master all the resources at his command, but, having done this, he should exercise restraint in their use. The writer desires strongly to emphasise this point, in order to disarm those critics who will be ready to accuse him of a thing that has never entered his mind. Every verse of a hymn tune should not be elaborated. There are cases in which it might be well to take all in quite a simple manner. But when monotony and dulness begin to show their heads, then let the student be ready with the means to banish them, and to bring life and soul into his work.

While one class of readers requires a warning

against over-elaboration, another may be found ready to cry "*Cui bono?*" Is it worth while to take all these pains? If we get "general effects," need we trouble over so many details? Will any one hear them when they are played?

They may, or they may not, be heard. But we must not stop to consider that point; it is beneath the notice of a true artist. Greatness and beauty are invariably achieved, in the things of both nature and art, by ceaseless attention to the minutest details. Shall the organ player be left out of the company of great-souled artists? By no means. Let all the hidden parts be as beautifully finished as those which are prominent. So alone can a perfect result be produced. Does Nature ever leave anything unfinished? Think of a little flower; think of a tiny insect. Put them under a microscope, and you will find that the longer you look the more beauty and symmetry you will discover. All is finished; all is perfect. So with architecture, and painting, and poetry. You see a great cathedral in the distance, and you are struck by the noble proportions of its bare outlines. You approach nearer, and you observe that there are other intersecting lines of equal beauty. You come quite close, and you are struck by the delicate finish of every detail. You notice a good many points, but you go away leaving a hundred others that have escaped your eye. Nevertheless you get a general feeling that it is the sum of all the details that appeals to your sense of beauty. Take some of these away, and you would soon miss them; the whole would cease to be a true work of art.

The same with a beautiful picture. Its beauty lies in every stroke of the artist's brush, though many pass unnoticed by the casual observer.

A poem depends for its effect upon the placing of each word in its own place; but we only become aware of this fact when we try to alter it. So, finally,

with music. In a great symphony, who can pretend to hear every detail? When we examine the score, many a phrase would seem to be superfluous—to have no chance of being heard in such a crowd of companions. But all have their place. If the composer stopped to consider only what will be obvious, he would never produce anything great. His aim is to have beauty and finish through and through—to have it for its own sake; so a work of art is created.

The organ accompanist should strive to make his part beautiful for its own sake; to feel that every note he plays is part of a work of art. Then let him remember that nothing will be wasted, nothing lost; his beautiful details will make a beautiful whole.

But it will be asked how can he support the voices with an elaborated part? Here the answer lies in the choice between the two words "support" and "accompany." There is frequently far too much of the former, and far too little of the latter. Our remarks of course do not apply to places where there is no choir at all, or where there is only an apology for one. It is taken for granted that there is a trained body of singers. Then surely these ought to be independent enough to sing a simple hymn tune firmly and correctly, without relying upon an organ to supply their deficiencies. A choir that cannot at least do this is not worthy of the name.

Of course all choirs *could* do it, but it is to be feared that our enlarged and improved organs have often hindered rather than helped in this direction. Choirs will take infinite pains over an anthem, but they often think that a hymn is not worth the trouble of practising, and show by their performance that this is their opinion. Sometimes this is the fault of the singers; sometimes perhaps the choirmaster, who is also organist, is to blame. If the contents of the present volume give him a new interest in this branch of his work, and spur him on to an insistence on a higher

standard of hymn singing from his choir—without which his artistic accompaniment will be wasted (for it must be remembered that, after all, the voice parts are the principal thing, the accompaniment an extra) —then the writer will know indeed that he has not laboured in vain.

To come now to actual hymn accompaniment.

The first point to notice is that "playing over" should be avoided. The writer has often wondered how this custom can have first arisen. It is neither necessary, sensible, nor seemly. It is not necessary if the singers know the tune; if they do not, it is too late to begin learning it a moment before it is to be sung. But they ought to know all tunes that are to be sung; and if they have failed to learn them in the past let them now reform. That playing over is unnecessary is, however, shown by the fact that in many places there is no instrument at all, and yet the commencement is accomplished all right.

It is unreasonable, for the notes played do not constitute an organ piece; they are vocal parts, and should be treated as such. To play them alone causes weariness and impatience in the listener; and the custom has no analogy in any other department of music.

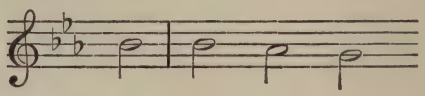
It is unseemly, for it suggests the idea of a rehearsal rather than a set service—the mark of which should be spontaneity.

Whilst avoiding "playing over" however, it is not necessary always to have an abrupt commencement. There is another alternative. We do not want the meaningless playing of the vocal parts, but the organ may have a part of its own. And here is an interesting opportunity for the organist—the invention of an artistic introduction before the start of the hymn.

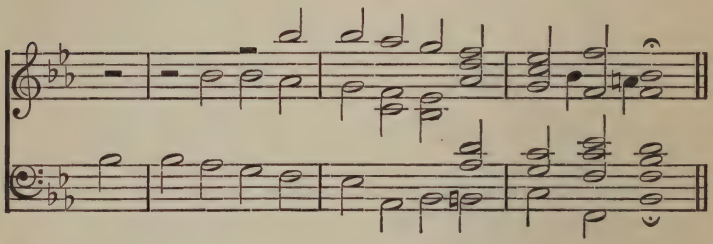
The *Prelude* need not be either long or elaborate. It may be only one chord. But it should be suitable to the organ, in keeping with the music that is to

follow, and in accordance with the character of the words. It may be developed from a fragment of the tune—from the commencement or the ending—and is generally most effective when it concludes upon the chord of the dominant.

To take the case of the tune we have already used, "Melcombe," the first phrase—



—may be developed into



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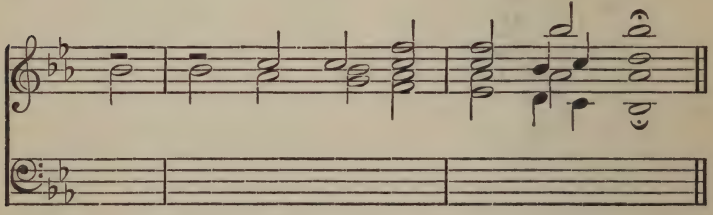

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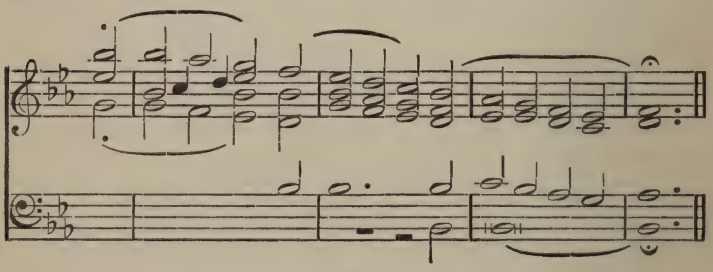
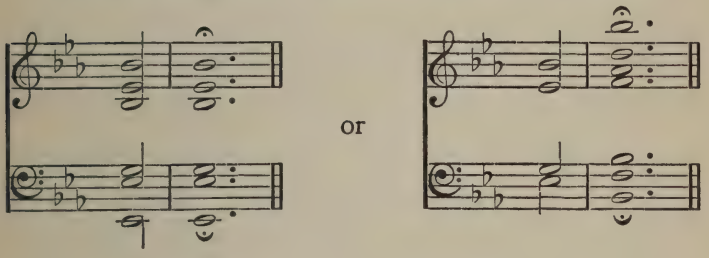


or

But much less than this will suffice. *E.g.*—



or even

The Prelude suggests

The Interlude

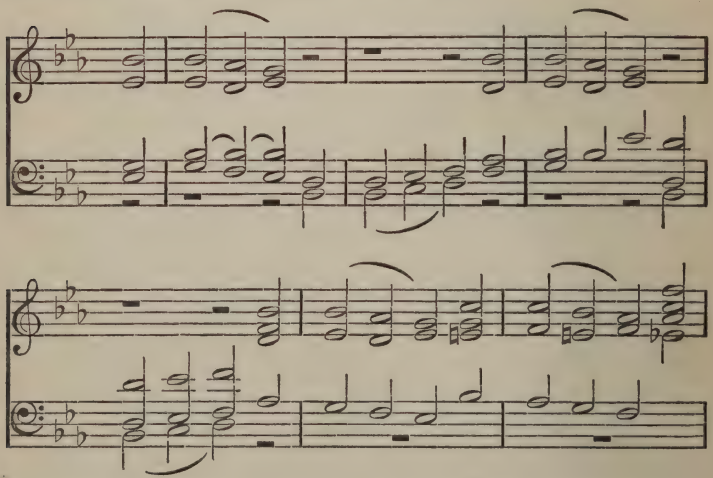
This is often a desirable addition to a hymn. On many occasions a short hymn requires lengthening. Each organist will know his own needs. Sometimes an offertory hymn requires extending; sometimes a processional hymn; sometimes one for the Communion.

In every case the aim should be at a really artistic effect. The organ part should suit the situation. The

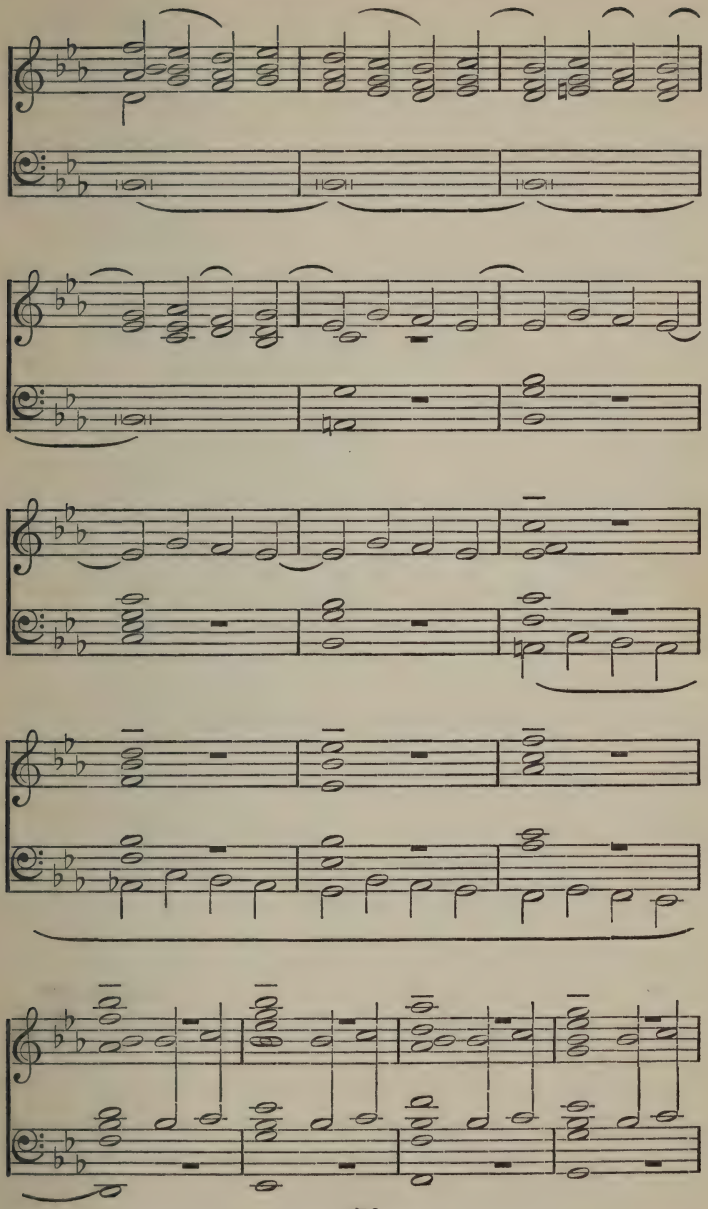
writer has sometimes heard Interludes sounding positively absurd through the player's injudicious selection of registers. The part should not be played in a timid, hesitating way, as though apologising for its intrusion.

At the cessation of the voices it is the opportunity for the organ tone to come to the front. For instance, the Interludes for a martial processional hymn should be played on the loud stops—the tubas, the pedal reeds, the full Swell, the full Great. When the voices cease the organ tone should be increased. The writer has heard the Interludes between two fortissimo verses played on the Swell Voix Celeste (as if the organ were ashamed to be heard!). On the other hand, between two quiet verses, as at the Communion time, the soft stops should be used. And here is the opportunity for the solo stops; these may often be introduced with admirable effect.

The development of an extended Interlude hardly comes within the scope of the present volume; it belongs to the art of Extemporisation,[1] but one example may be given as an illustration :—



[1] *Vide* Dr. F. J. Sawyer's treatise "Extemporisation" (Novello & Co.).



After the Interlude comes

The Postlude.

The Interlude is only an occasional and exceptional device; the Postlude brings us to the question of endings, which has to be constantly in mind on every occasion. This is a matter that concerns firstly the choirmaster, secondly the organist. The final chord should be held by the singers its full written length, and then all should precisely and promptly finish at the same moment. This comes within the province of the choirmaster, and has been treated elsewhere. But as the organist and choirmaster are commonly the same person, it may well be mentioned here. The careless "endings" of choirs are probably the cause of careless endings of organists. What applies to the one applies to the other. Like the vocal parts, the organ part should end promptly at the expiration of its written length. This point is of great importance, and is strongly insisted upon. Many otherwise good players will unduly prolong their final chords, evidently from a fear lest if they cease at the right point they will expose the inaccuracy of the singers, some of whom may be forgetting themselves and their part.

Other players will hold on the final pedal note far beyond the other parts. This trick is so common that long traditional usage has almost transformed it from a vice into a virtue. When quietly considered and reasoned out *de novo*, no sound argument can be

advanced in its favour, and it is hoped that ere long it will be relegated to the lumber heap of antiquities.

Its object apparently is to secure a sort of "echo" effect, in a building that possesses little resonance. But for this purpose it is quite ineffective. The only idea it gives to the listener is that the final note must have "ciphered." There is no analogy for such a mannerism in any other department of music. Can we imagine the double basses of an orchestra prolonging their note after the other parts have ceased! And here, as in the case of the opening, we have an alternative. It is desired to avoid an abrupt ending—to continue the organ part after the voices have ceased. There is no reason then why this should not be done, and there is a good artistic way of doing it. A Postlude may be played, not of necessity anything long or elaborate, but corresponding with the Prelude, and consisting, if desired, of as little as one single chord.

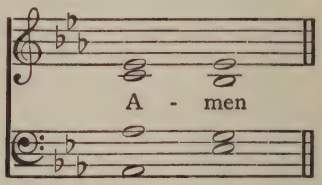
But before we come to the Postlude there is another point to be observed. Some players have a habit of invariably introducing a "rallentando" at the end of a hymn. The "rall." is a definite music device, of power in its own place, but it should not be used indiscriminately. The occasions when it may be introduced are indicated by the sense of the words. When the last verse suggests marked finality of thought, a slackening of time should be introduced. When, on the other hand, the last verse is only one of many of the same character, the "rall." is best avoided. Also, when it is introduced it should be used in moderation. Frequently it is sadly overdone. A slight slackening is usually sufficient; when the time is doubled, or even trebled, the limits of art have been overstepped.

A hymn usually, though not always, concludes with "Amen." Some players invariably treat this as a "diminuendo" passage, regardless of the context. When the meaning of the word is remembered it will be seen that the "Amen" should frequently be more

forcibly sung than the preceding words, forming a grand climax to the whole. Let the singers remember this; let the organist support them.

When the "Amen" is over, then we come to the question of a Postlude or Coda. Occasionally this is a necessity, as when a hymn has proved too short for the place in the service which it has been designed to fill; *e.g.* for an offertory, or for a processional. Then a lengthened Postlude may be added, on the same lines as the Prelude and the Interlude, with the difference that it should of course come to a full close on the tonic, instead of ending on the dominant.

When it is not desired to extend the time, then quite a short passage will suffice. *E.g.*—



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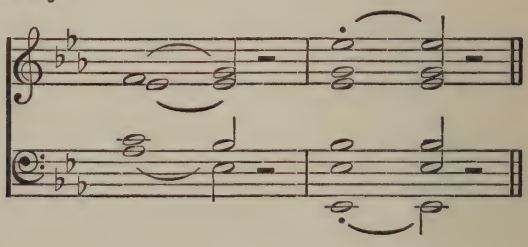

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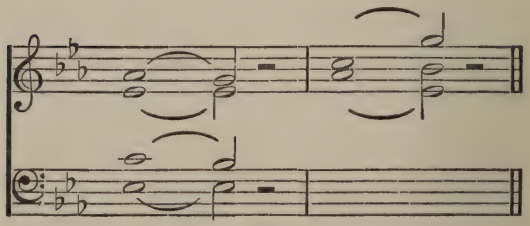
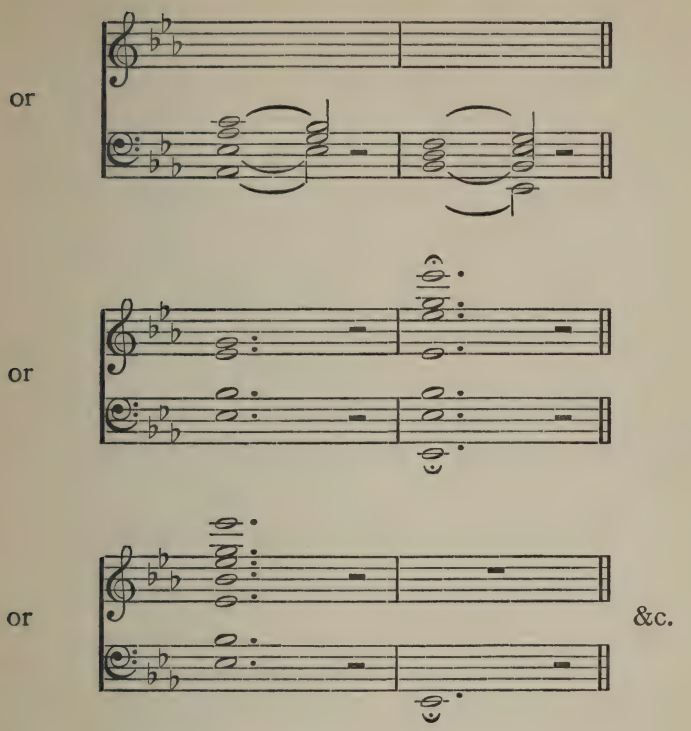




We now come to the actual accompaniment of the hymn. Here the words must lead, the music follow. This maxim, of so much importance to the singers, must be borne in mind by the player. It should be noticed that the phrasing of the words frequently runs counter to that of the music. The end of one sentence and the beginning of another sometimes occurs in the middle of a line. This will demand a break in the music to bring out the sense. Sometimes a verbal phrase is used as a motto or refrain, as in the hymns "Thine for ever," "Just as I am," &c. All these details can be brought into prominence by the accompanist as well as by the singers.

Then there is the general expression—the alternation of soft and loud. This should be arranged on broad lines. The tone should not be suddenly changed for a single word, but should follow the general sense of the poetry. There should certainly be differences of tone. No one of taste would think of singing "Thy life was given for me" with the same volume as "Crown Him with many crowns." In this matter we should seek for a *via media*. The recent alteration in public taste is seen in the transformation undergone by a well-known hymn-book on the issue of a new edition. In the old edition the insertion of marks of expression was carried to extremes, involving startling, and occasionally ludicrous, results; in the new edition every mark has been swept away, leaving the introduction of light and shade to the taste of the performers. The middle course would have been to have indicated on broad lines the general course of the expression, and thus to have assisted the singers in interpreting the words.

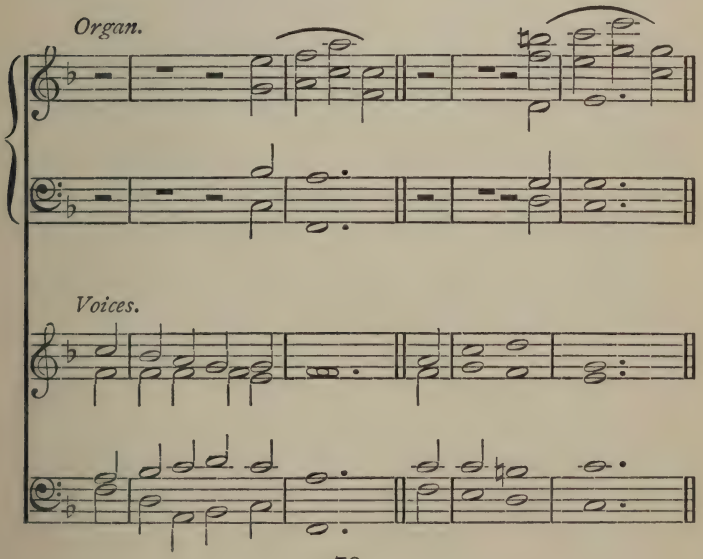
In actual practice a great deal depends upon the accompaniment. The singers will catch the spirit of the player, so that it is of the first importance for the good accompanist to study them carefully, and make sure of their meaning before playing his part.

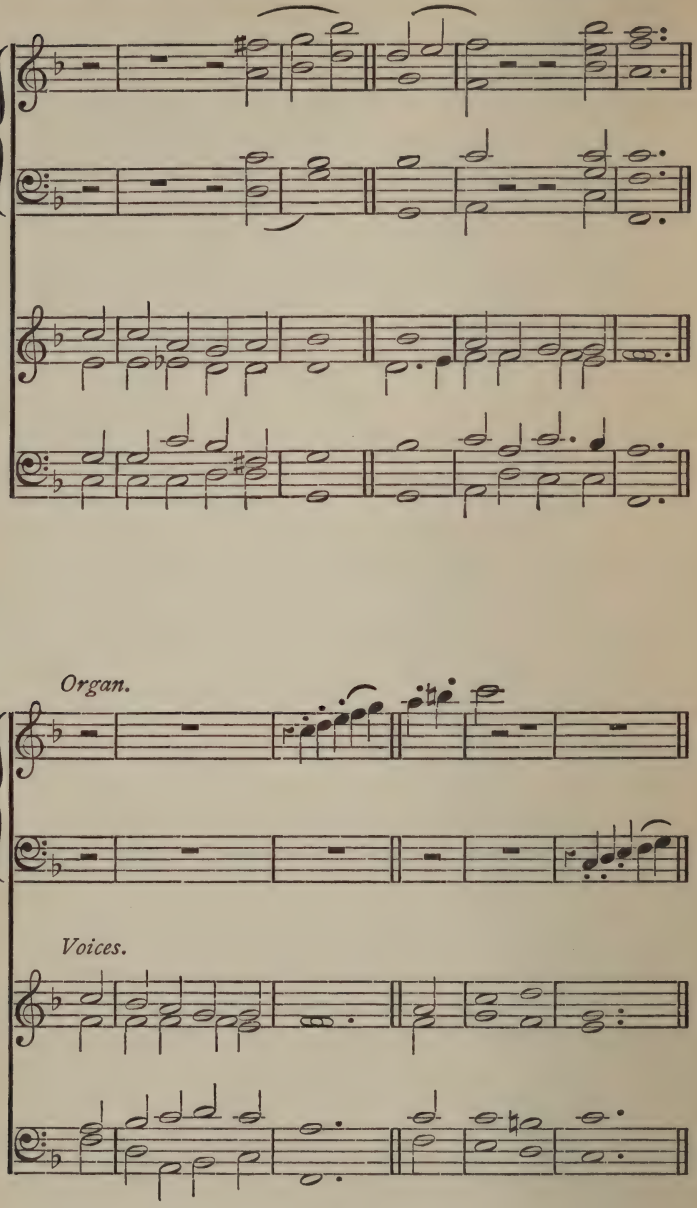
There is considerable room for improvement in the rendering of hymns in the matter of *time*. This should always be accurate; it seldom is. Inaccuracy is most noticeable at the end of the lines of common and short metre hymns. Where notes of three beats occur they should always be held the full written length, both by singers and players. The result of not doing so is both depressing and irritating to the hearer, and the mistake is one that could be easily remedied with a little care.

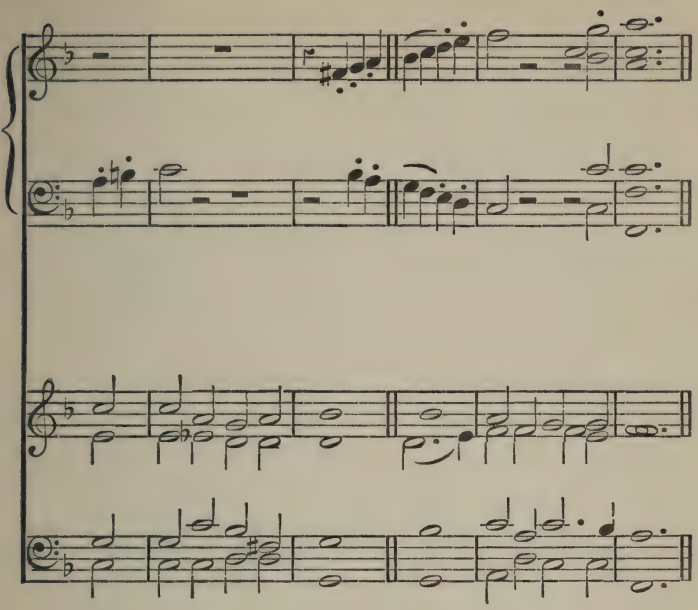
At the conclusion of the second line of a long metre tune, and at every line of an old chorale, it is customary to make a pause. This is right and proper.

Tradition does not dictate as to how long the pause should occupy, but in practice it is a help to have a definite intention—to make a rule and keep to it. At the second line of a long metre tune the prolongation of the final note to two beats would seem a suitable arrangement; at the end of each line of the old chorale, to either two or three beats. But whatever plan is adopted, keep to the same throughout.

We must now consider the accompaniment of the various verses of a hymn. As a general rule the first verse may be taken quite simply; the following verses may be varied according to the effect that it is desired to produce. This variation will be secured by the use of some of the materials we have already considered. It is sometimes good to leave the voices unaccompanied, and an alternative to this is partial accompaniment. This plan may be adopted for the long notes of short metre hymns. *E.g.*—

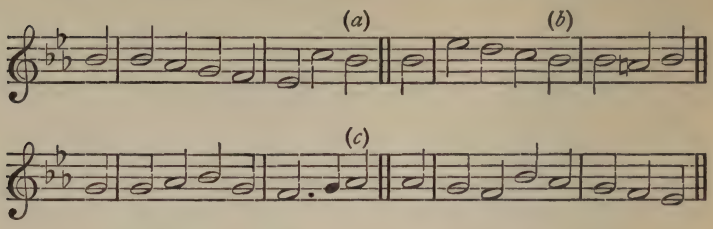



Organ.
Voices.

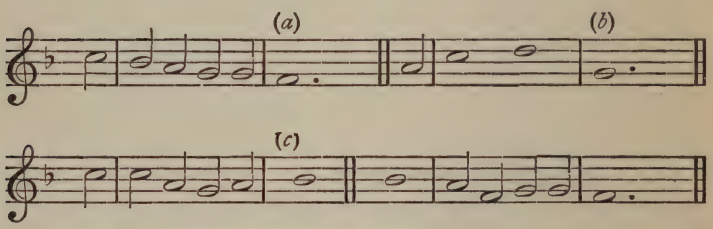


Fine effects may be produced by the voices singing the tune in unison while the organ gives a free accompaniment. This opens up a field for still further study.

The harmonies may now be varied. But here a word of warning is necessary. Do not vary the harmonies merely for the sake of change. If the melody does not naturally lend itself to new chords, leave the old ones alone; do not change them. New harmonies should only be introduced when they can be made to flow smoothly and give the appearance of having been designed by the original composer. The variation should be centred upon the cadences at the conclusion of each line; frequently these will bear several different turns. We will try the tunes that have already been used:—



At (*a*) instead of E♭ we may go to B♭ or G minor.
„ (*b*) „ B♭ „ G minor.
„ (*c*) „ F minor „ A♭.



At (*a*) instead of F we may go to D minor.
„ (*b*) „ C „ G minor.
„ (*c*) „ G minor „ B♭.

Avoid startling and outlandish harmonies; use only those that are easy and smooth.

In the harmonisation of a unisonal melody there is great variety possible. In addition to the mere change of harmony, the tune may appear :—

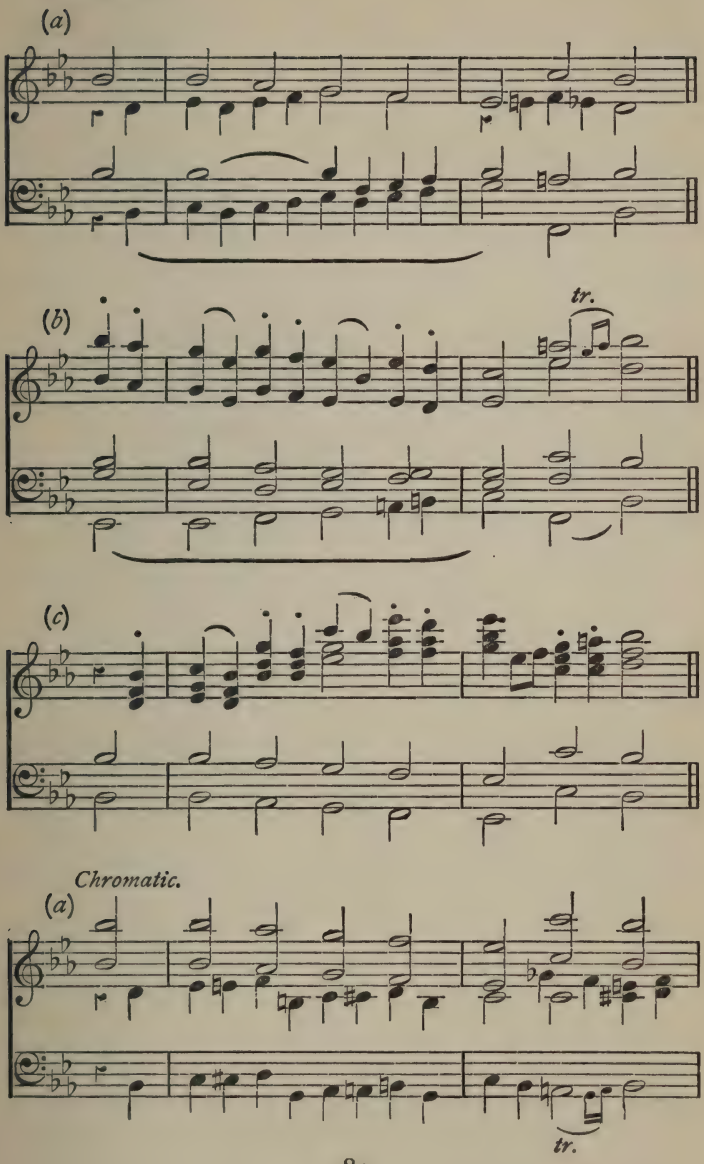
(*a*) At the top.
(*b*) In a middle part.
(*c*) As the bass.

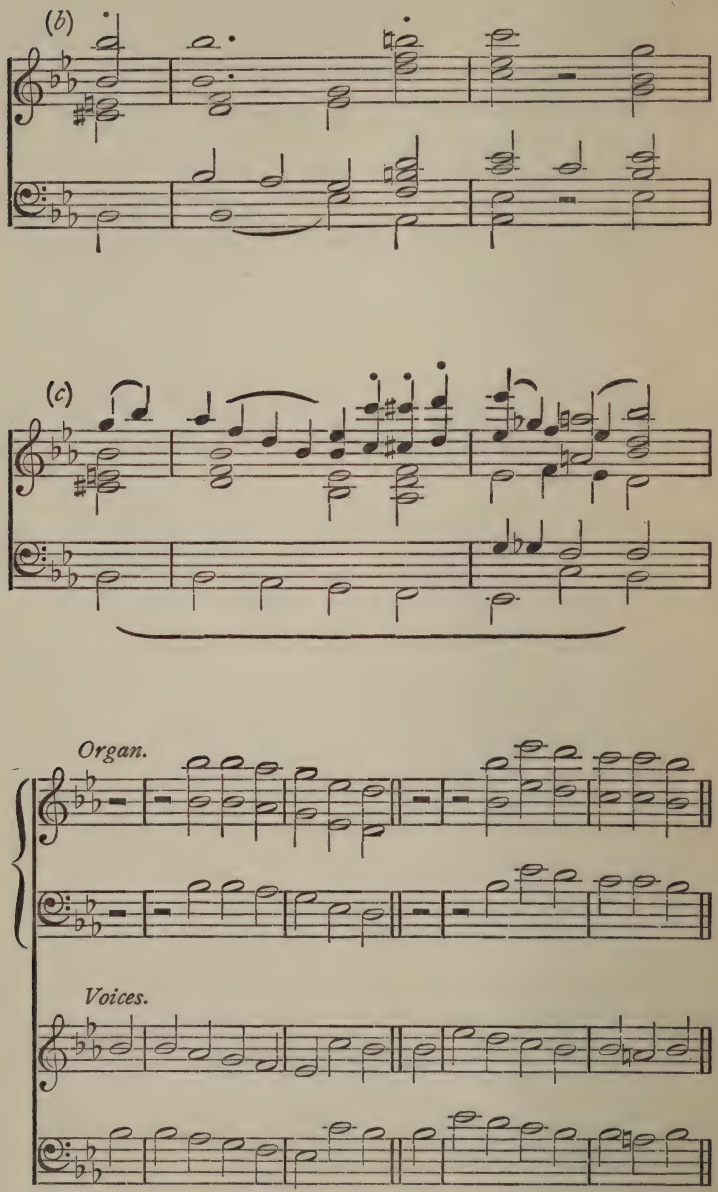
The effect may be :—

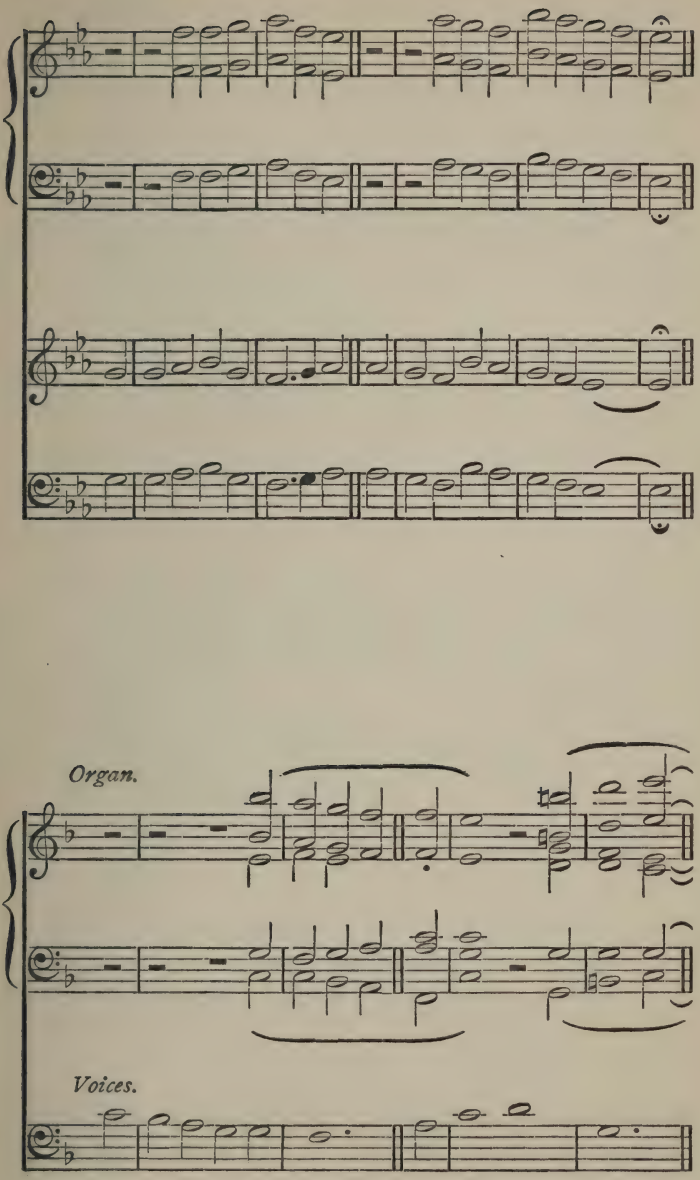
(*a*) Diatonic, or
(*b*) Chromatic.

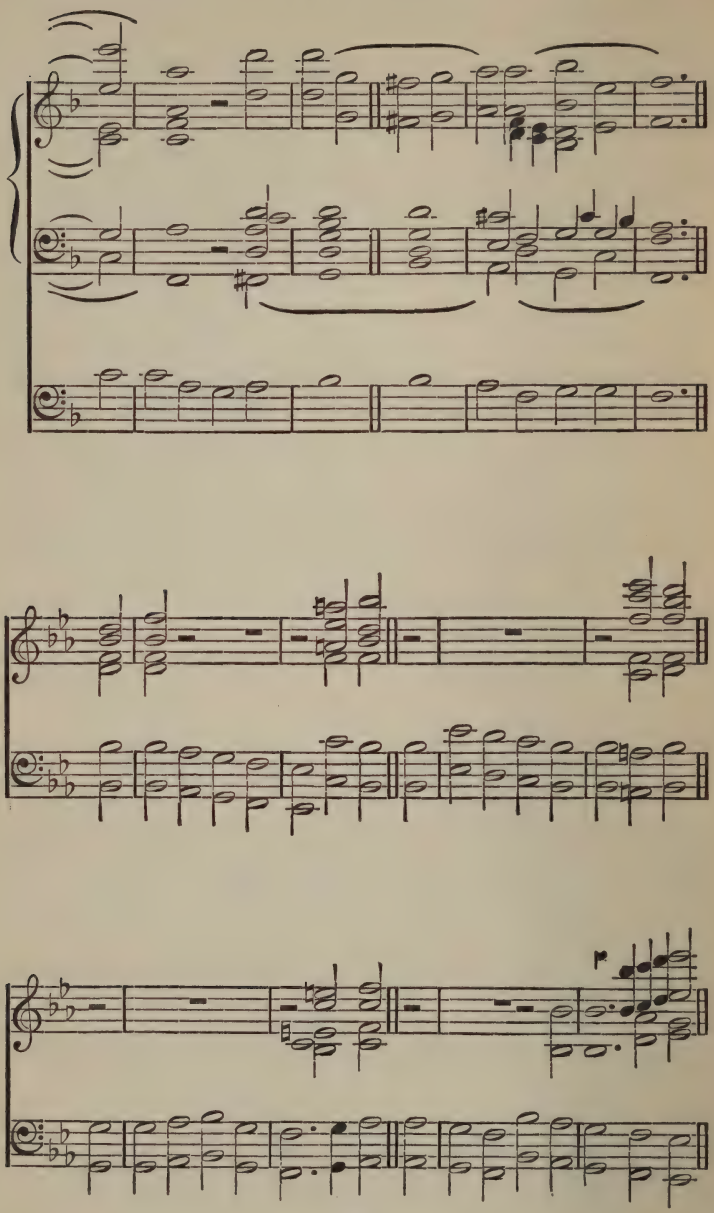
The whole tune may be harmonised, or part only, while the remainder is left as plain unison.

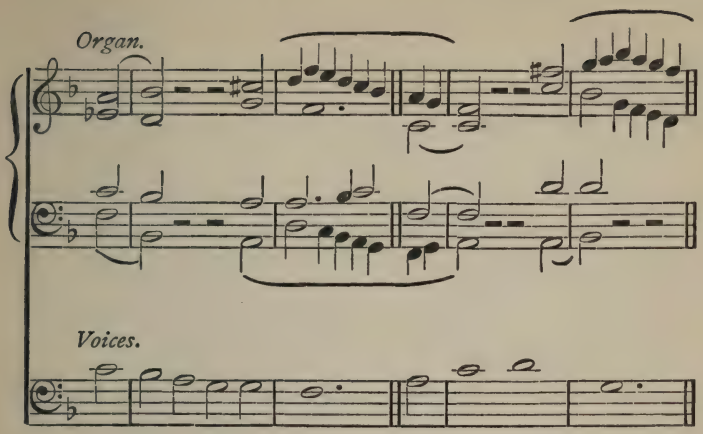
Examples :—

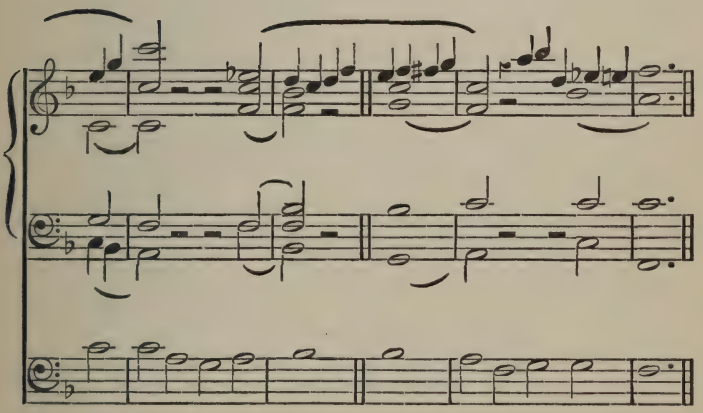



(b)
(c)
Organ.
Voices.


Organ.
Voices.




Organ.
Voices.



CHAPTER VII

PSALM CHANTS

Mutatis mutandis a good deal of what has been said concerning the accompaniment of hymn tunes will apply to that of Psalm chants, with some important differences.

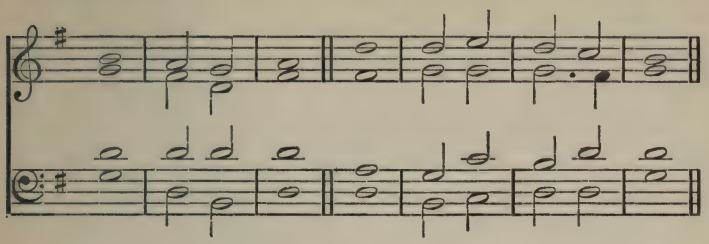
The Psalm chant is usually taken at a quicker pace than the hymn tune. Both are written with the conventional minim as the unit, but this is a mere accident; the pace of the latter would probably be better indicated by crotchets, better still by the old-fashioned square notes, which have unfortunately gone out of use.

The Psalm chant should not be sung in strict time like the hymn tune, but in free rhythm, according to the natural length of the words; and this will affect the character of the accompaniment.

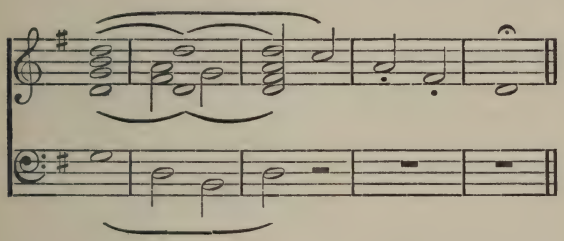
The Psalm chant is generally a shorter phrase, and much more frequently repeated than the hymn tune; care should be taken not to have too great variety in its accompaniment, lest the effect produced be restless and uneasy. When designing the organ part it is best not to consider each verse as a separate unit, but to take groups for varied accompaniment in accordance with the sense and feeling of the words.

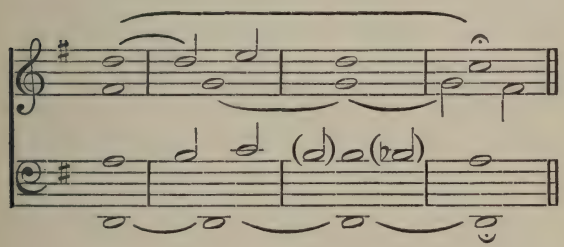
As with hymns, "playing over" should be avoided, and suitable preludes substituted. These, as before, need not be long nor elaborate, but may be no more than a single chord played in an artistic position.

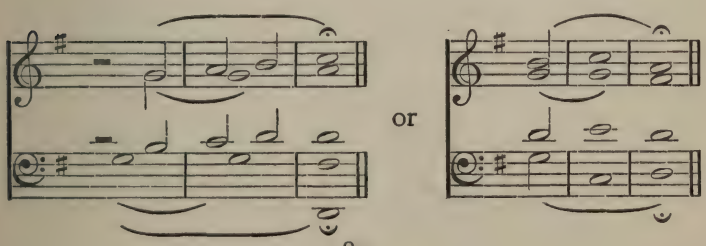
Supposing the following chant be in use:—

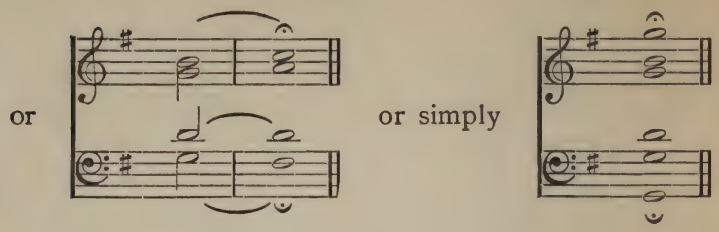


the prelude may consist of some such passage as this:—



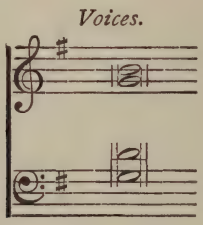


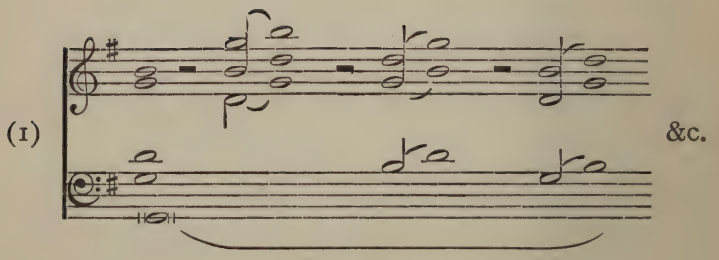




A new element for consideration appears in the treatment of the "reciting" note. When the occurrence of a long sentence causes the single chord to be considerably prolonged, the accompaniment may with advantage be varied, and for the dead-level of a single tone, be substituted pulsations produced by some of the many devices we have already considered.

Examples :—

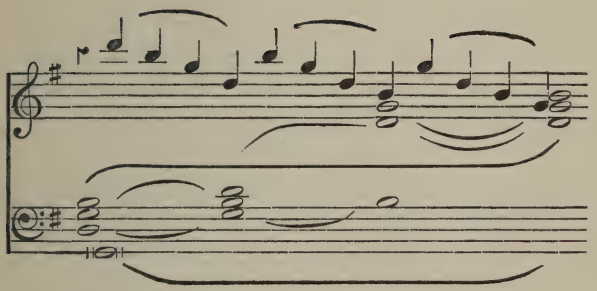




(2)

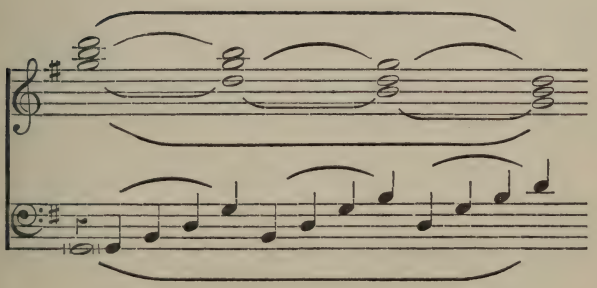
&c.

(3)



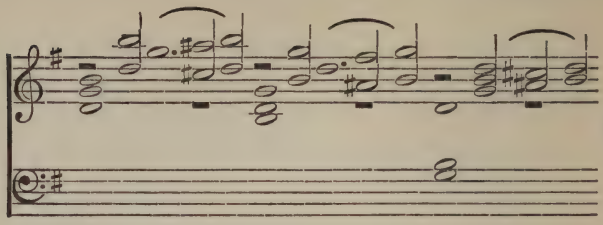
&c.

(4)



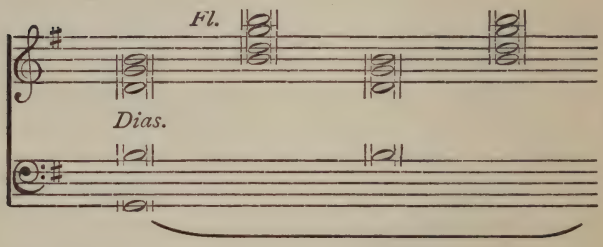
&c.

(5)



&c.

(6)

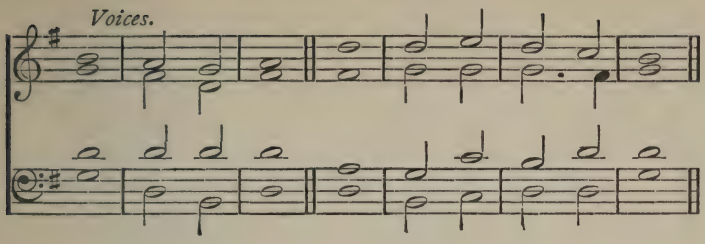


&c.

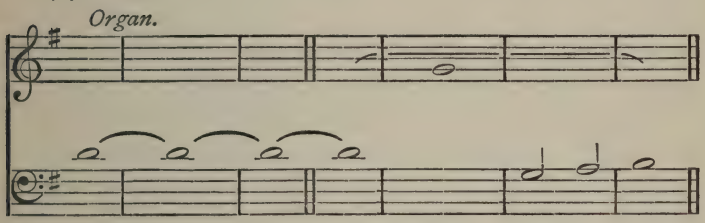
From the singer's point of view the reciting note is really the most important part of the chant, and the accompanist should show that he realises this fact by the care he bestows upon it. The inflexion is usually taken too lightly and quickly to admit of much ornamentation. What is used should be of a simple nature. But even with this restriction a good deal of scope for variety remains—

(1) The chords may be extended.
(2) The chords may be reduced.
(3) Sometimes a striking effect may be produced by the sounding of a single part, which may be in the bass, the middle, or the treble, and either in the unison or octave.
(4) The organ may be silent altogether for the whole, or part, of the chant.

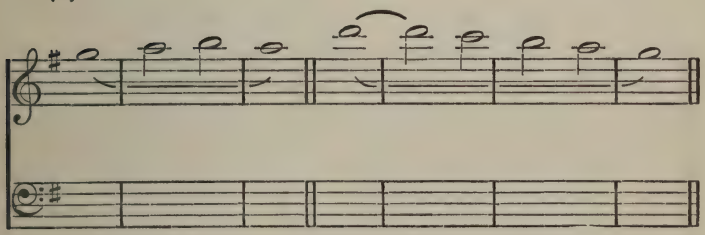
For (1) and (2) the reader should refer to the chapters on "Materials" (p. 6 and following). As regards (3), a few more examples may be of use:—



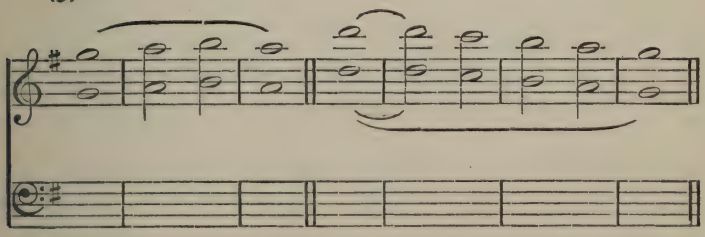
(1)



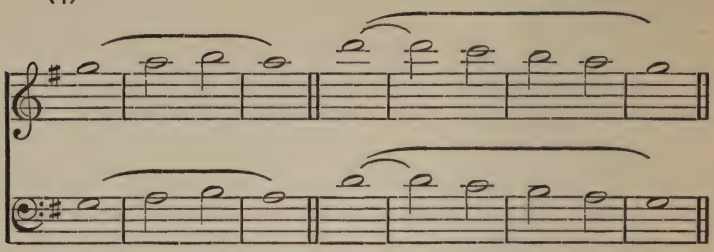
(2)



(3)

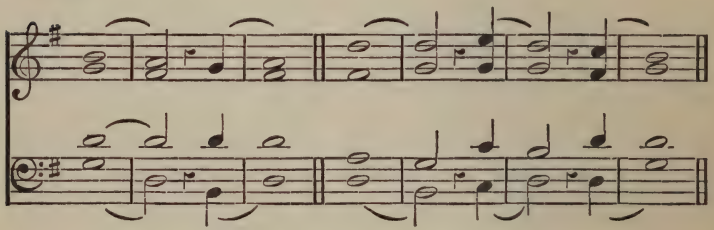


(4)

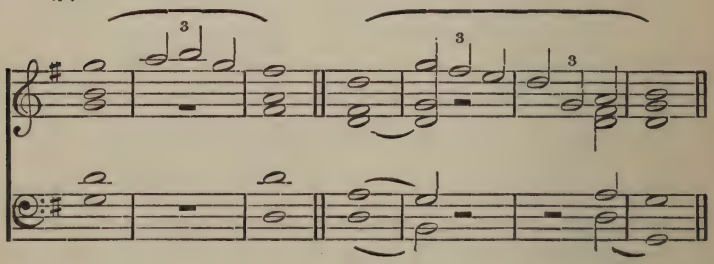


(5)

(6)



(7)

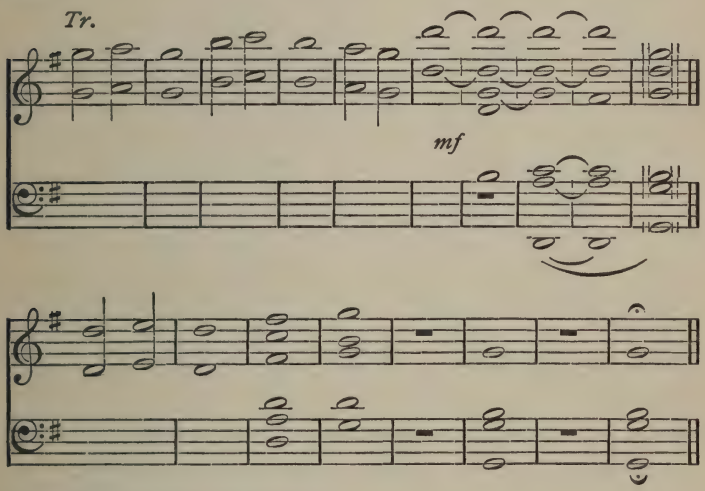


A little thought will show that there is much variety possible by the use of simple means. The student can easily find out other devices for himself.

It must always be remembered that the choice and blending of tone colour (Chapter III.) is of the greatest importance, both here and elsewhere.

At the conclusion of the Psalms a short Postlude is often desirable. Coming at the conclusion of the "Gloria" it will be of a rather bright character. It should be short, and in keeping with the style of the chant used.

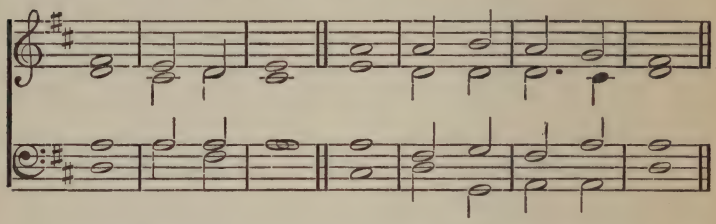
A few specimens will suffice by way of illustration :—



or (taken from Prelude)

Frequently certain verses of a Psalm are sung in unison. Varied harmonies will here be effective, but they should be selected rather with a view to greater simplicity than to further elaboration.

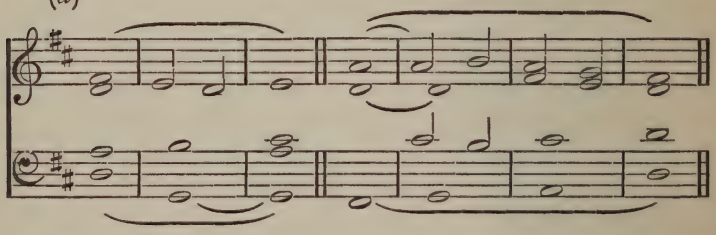
The chant already given is sung in unison when transposed to the dominant :—



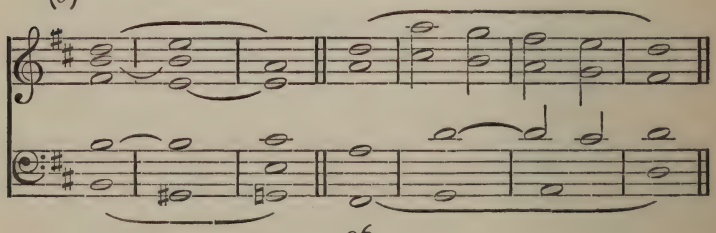
Several points may be noted. The harmony for the reciting note in a long verse may be varied several times. The notes of the inflexion need not all have separate chords assigned to them, but may be treated as passing notes. The final cadence need not consist of a full close, but in view of frequent repetition a half close is to be preferred.

Examples :—

(*a*)

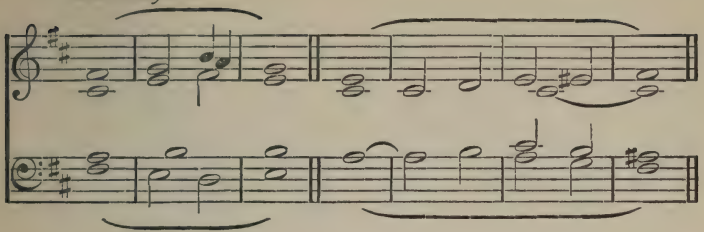


(*b*)

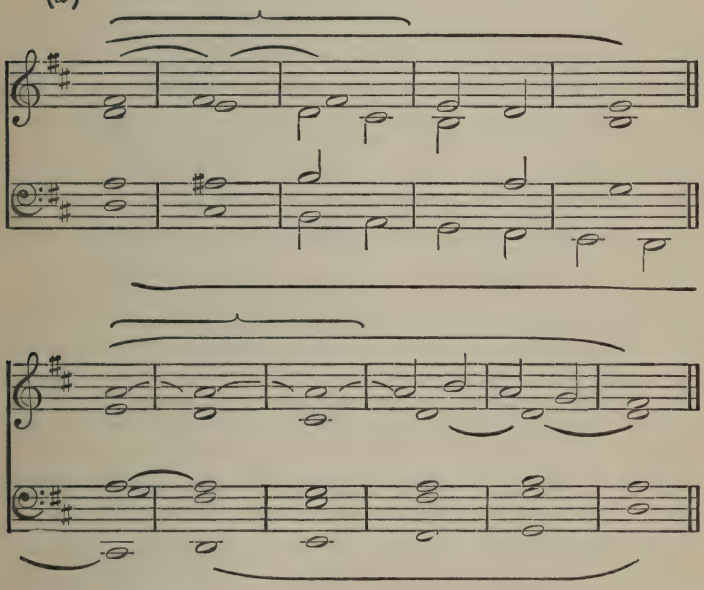


(*c*)

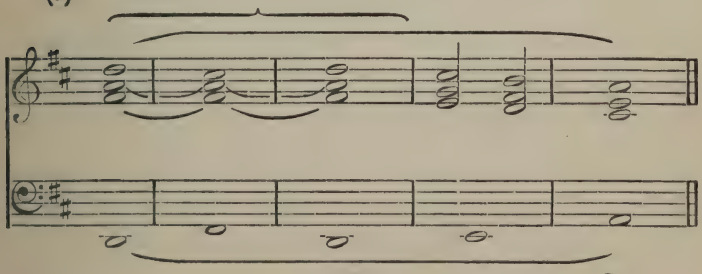
Men only.

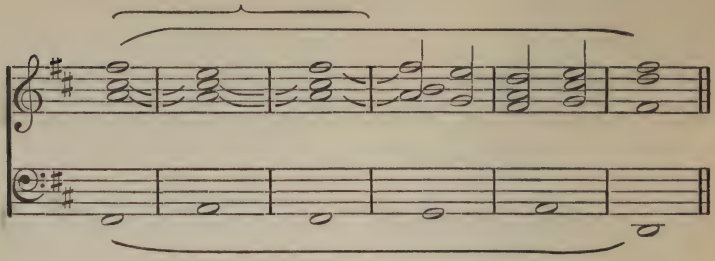


(*d*)

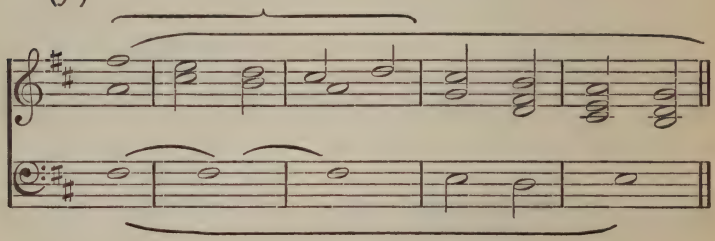


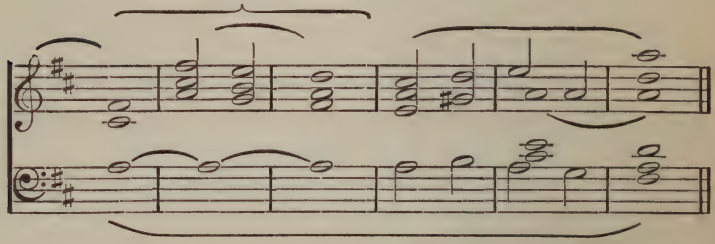
(*e*)





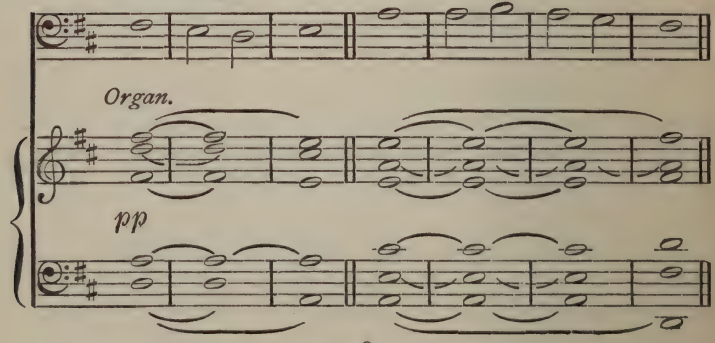
(*f*)





(*g*)

Voices, unison.



This is not the place to discuss questions of chanting, but it may be advisable to notice one or two points which concern singers and players equally.

Between the two sections of a chant *no pause should be observed;* the two should flow straight on as one phrase, the reason being that in many cases there is no break in the sense of the words. A glance at almost any page of the Psalter will show this; *e.g.* in "O Lord, Thy word : endureth for ever in Heaven" there should be no break after "word." Of course in many cases—in fact in the majority of cases—the verses are constructed in "parallels," but this structure will always be sufficiently indicated by the fact that the final note of the mediation is already twice as long as its companions.

It is necessary to dwell strongly upon this point in consequence of the theory held by many thoughtful and intelligent people that the pointing mark (:) used in the Prayer Book is the same thing as the grammatical colon, and that the statement in the title-page that the Psalms are "pointed as they are to be sung or said in churches," requires loyal people to observe this mark as a stop. It is not a stop at all, but simply the equivalent of the musical double bar (𝄫), which, as every one knows, is never used as an indication of a break in the time. It is a convenient mark adopted by the compilers of the Prayer Book, who were the pioneers in the art of "pointing" the Psalms. They only used this one mark to indicate the musical centre of the verse; we now use various other bars and marks to show other places where the music and words are to correspond; but to claim that the old mark requires a pause is no more reasonable than it would be to claim the same for each of our single bars in the pointing.

A word of warning is necessary against the introduction of excessive "rallentandos" at the end of

every "Gloria." This is of course a choir question; but it concerns the player, and is to a great extent in his hands. The writer does not advocate absolutely strict time at the end; this would often produce an abrupt and curt effect. But such a slackening of the time as loses sight of all sense of the original rhythm is to be abhorred. We should aim at the mean in this as in so much else. Avoid an abrupt mechanical ending; avoid a dull, heavy, sluggish one. Ease and flexibility, and the feeling of finality, will be secured by the slightest retardation of the penultimate note, and nothing more.

CHAPTER VIII

MONOTONES

In the accompaniment of monotones there is immense scope for the player, and great possibilities for artistic achievement. Every organist should give to it diligent study, since, for him, it is a subject of absolute necessity.

Here the player is left entirely to his own resources. In the hymn tune and in the chant he had his groundwork laid out, and certain limits within which his work must be done. But in the monotone all that is given is one single note, and this is to be accompanied by music devised impromptu.

A good monotone accompaniment is, before all things, the mark of an accomplished organist. In it he shows his own individuality more than in any other branch of his work, and in it his success or failure depends entirely upon himself.

The device of the monotone is employed for certain recited portions of the service, like the Lord's Prayer and the Creed, and also for sections of the Psalms.[1] It consists of the sustaining of a single pitch by the voices, against which a musical accompaniment is freely rendered. At present there is a mistaken notion widely prevalent as to the scope of monotone accompaniment. It is often thought sufficient to play a succession of chords indiscriminately, without form and without design, the only condition being that the chords shall

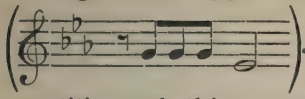
[1] See "The Psalms, their Structure and Musical Rendering," by A. Madeley Richardson (Vincent & Co.).

succeed one another in correct progression from a harmonic point of view. The effect of this is frequently crude, dull, and meaningless, and such as to bring Church music into disrepute. Monotone accompaniment should be genuine music, with unmistakable evidence of design of its own. This does not mean that it need be elaborate. But it should include the elements of musical form—rhythm, melodic outline, and recurrence.

What is the underlying principle of musical form? It is surely this last—recurrence—whether it be the recurrence of groups of beats, as in the succession of bars, or the recurrence of figures and outlines.

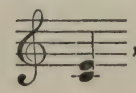
An interesting analogy is seen in the familiar kaleidoscope. Here form equals repetition. A few bits of coloured glass are thrown together at haphazard—nothing very beautiful about them. But wait—a cunning arrangement is devised by which the chance pattern thus made is repeated—three, four, six times—and lo! the result is an elegant and charming device. The fragments are rearranged by shaking, and the pattern is changed and changed again. But however often this is done, the repetition produced by the mirrors always causes a beautiful design to meet the eye. Here, then, is a curious and remarkable fact: the beauty we see depends entirely upon repetition or recurrence. None of the chance patterns has any beauty before it is repeated; all have afterwards. In like manner almost any group of notes that may be scribbled upon paper may be turned into a thing of beauty by repetition, the repetition not of necessity being exact reproduction, but containing sufficient likeness to the original to show the source from which it is derived.

An example of this may be seen in the first movement of Beethoven's Symphony in C minor. Its germ consists of a simple little phrase of four notes, with no particular interest of its own, and which,

it might be supposed, any one could have written  . The composer, by ceaseless repetition of this unpromising little figure, has constructed one of the most magnificent movements in all his immortal works. This is an illustration of the doctrine of persistence in music. Just as in physics motion once started would continue for ever were it not for the interference of an opposing force in the shape of friction, so in music a phrase once heard will be gladly accepted again and again by the ear until it is stopped by the friction of another artistic law—the law of variety.

The music played for monotonic accompaniment must show evidence of form and design. These words need not alarm the cautious and diffident student. There are various kinds of form. We do not here require that of the Sonata or Fugue. The form we want may be loose in texture and free in design. There is a difference between the language of ordinary conversation and that of literary prose, or, further, of poetry; but all may be grammatical and cultured, and be suitable each in its own place. The music we are looking for now will correspond with the first-mentioned. It must be *grammatical;* but, being an ephemeral thing, to be heard once only, it is not required that it shall be an elaborate work of art, but only that it shall be correct and true, as is good conversational language.

A helpful rule is that a phrase which is started should not be heard only once. It may be ever so unimportant, but when it is repeated the essential condition of form has been fulfilled.

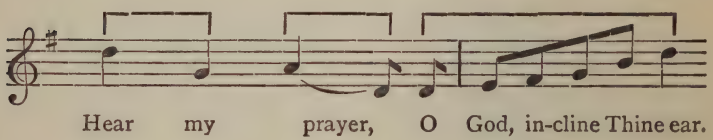
No special interest can be claimed for the following notes, as they stand  , but repeat them three

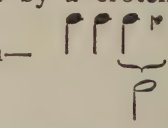
times and we have the theme of the Dead March in "Saul"— .

This is perhaps the simplest illustration possible; others more elaborate will be easily remembered.

Another helpful formula will be found in the sign for the Anapæst (⏑⏑–), two short marks and a long. A hundred pieces of instrumental music are based upon this design. A short phrase is announced, another answering phrase, and then the balance is obtained by the addition of one twice as long. The two short phrases may be either identical or more or less distinct, the second consisting of the first on a different pitch, or altered in some other fashion.

Here is a well-known case:—



A second glance at the former theme—that of the Dead March in "Saul"—shows that it also illustrates this principle on the smallest possible scale; it consists of two crotchets, followed by a crotchet + a crotchet rest, which equal a minim—  .

To pass from small things to great, the same plan of two shorts and a long is seen in the structure of whole Sonata movements. A first subject is given in the tonic, a second (usually) in the dominant. Later on these two appear both in the tonic, making the reign of this latter key roughly twice as long as it was originally.

To come to practical work, the materials for monotone accompaniment may be divided into :—

(*a*) Tonal progression—harmonic and melodic.
(*b*) Rhythm.

(*a*) The given note may be regarded as :—

1. The dominant major.
2. The tonic major.
3. The dominant minor.
4. The tonic minor.

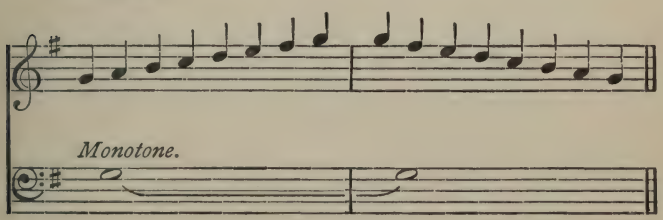
In each of these four keys it is possible to introduce any diatonic or chromatic note, used in accordance with the ordinary rules for the writing of music to a "pedal."

All notes which are consonant with the pedal may be freely used in either conjunct or disjunct motion, either singly or in chords. This includes all discords that may be taken without preparation, appoggiaturas, &c.

All other discordant notes may be introduced as passing notes, provided they are taken by conjunct motion. This applies to one, two, three, or even four parts moving in the same direction, and to as many moving at the same time in contrary motion, always provided that they are in concord at the point of departure, and that they arrive at concord at the end of the phrase. *E.g.*—

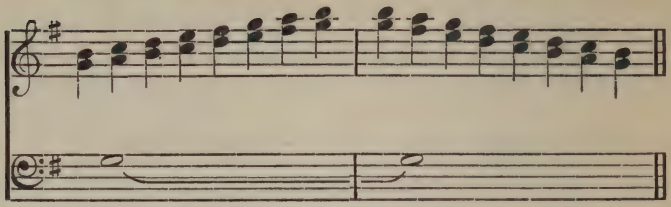
One part—

(1)



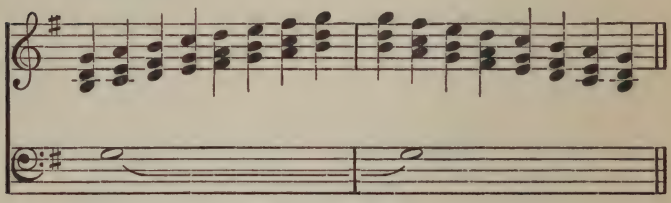
Two parts—

(2)



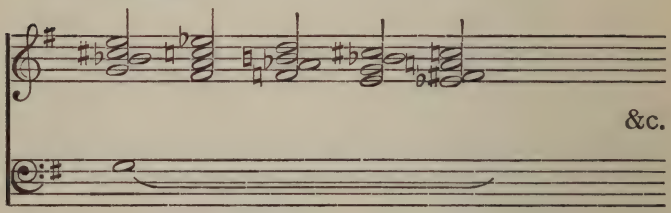
Three parts—

(3)

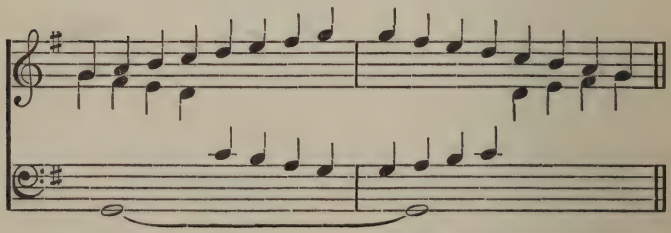


Four parts—

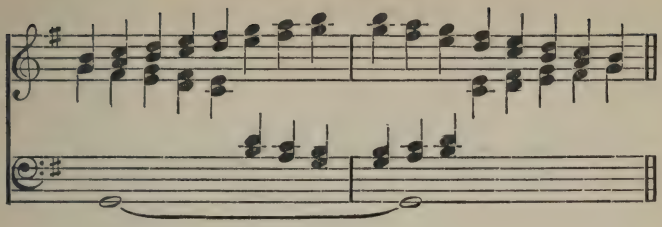
(4)



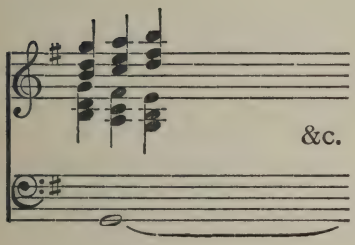
(5)



(6)

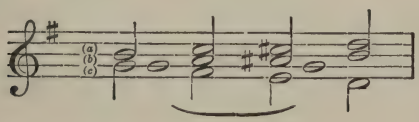


(7)



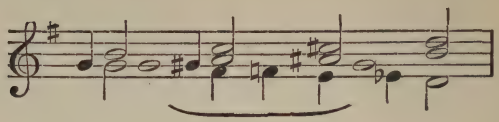
By alteration of the signature all the above may be played in C, or in G minor, or C minor. Further, by filling in the semitones they may be played with chromatic scales. These are of course the raw material. They will seldom be found in the complete form given, but in fragments, or with change of rhythm, they are quite common.

The chromatic and diatonic scales are frequently combined with good effect, as, for instance, in the following :—



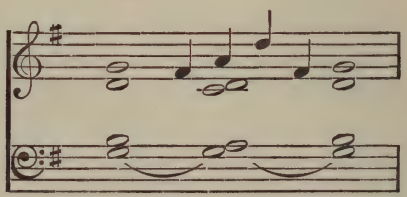
consisting of three varieties—(*a*) chromatic, (*b*) combined, (*c*) diatonic.

The same passage might be made entirely chromatic, as follows :—

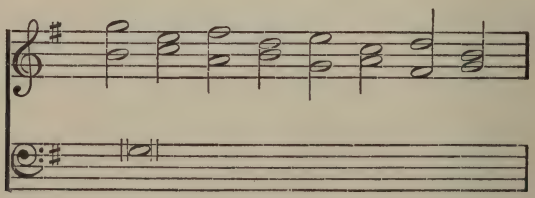


With two or three parts thus moving at once, the result is frequently the formation of complete chords, either those that already belong to the key or else fresh and surprising ones. It is a curious question as to whether in analysis these chance combinations should be regarded as separate chords on their own merits, or merely as incidental results of the union of scales. In extemporaneous playing, at any rate, the latter classification is sufficient.

Discordant notes may be taken by leap when they are part of the arpeggio of a chord that has been taken by step. *E.g.*—

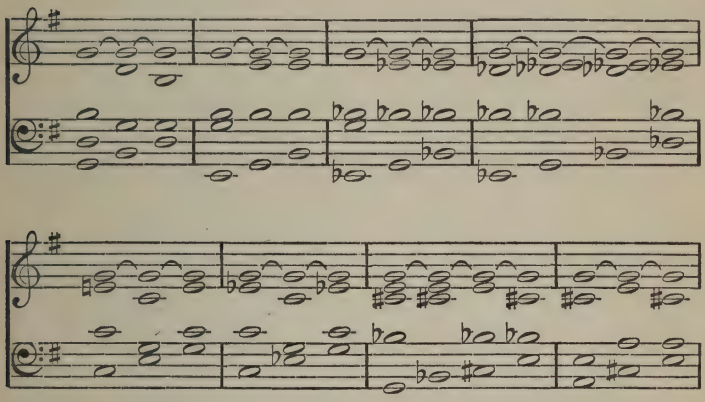


Discordant notes may be taken by leap when they occur in sequence. *E.g.*—

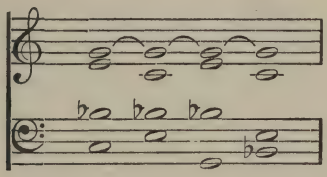


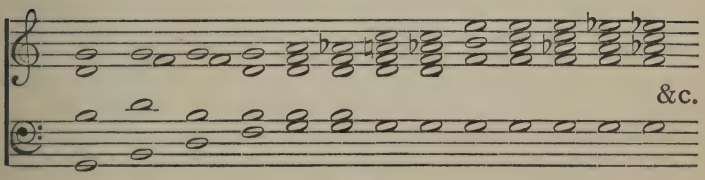
To return to the consonant notes, the following table will show that even without the introduction of passing and auxiliary notes, there is considerable room for variety.

When the monotone is regarded as the tonic, the following chords are available :—



When the monotone is regarded as the dominant, there are, in addition to the above, the whole series of tonic and dominant discords also available :—





This shows at a glance that if the desideratum is variety, the dominant monotone will be chosen.

Now, any one of the above chords may be taken as a foundation, and upon it may be constructed an edifice out of the mass of materials already considered, in the shape of arpeggios, broken chords, and passing notes. And when it is remembered how many of these may be combined with one another, and in how many orders, it will be seen that the possibility of variety is endless. Nevertheless, we need not be dismayed at this *embarras de richesse.*

All that is possible is not always desirable. Let the chords be taken according to their relative value. We must not despise the time-honoured progression of tonic to dominant. This is, and always will be, the most valuable progression in music, and it should be our mainstay in monotone playing. Its possibilities are at present by no means exhausted, and it may safely be predicted that the day is far distant when they will be. Other progressions should be taken as a relief and change from this principal one, not as substitutes for it.

We must now leave for the moment the further consideration of tonal progression to examine our other division of materials.

(*b*) *Rhythm.*—An essential part of modern music is strict or recurring rhythm. Though, to be sure, this may be rendered in a free manner, there is probably no such thing to-day as real free rhythm in instrumental music.

Strict rhythm consists of a regular series of groups of twos, threes, fours, or sixes, which groups we call bars. Every musical sentence is composed of a number of bars, each bar containing one of these groups or its equivalent.

Rhymed verse is constructed, speaking generally, in the same way. Prose consists of an irregular assortment of these various groups. The best prose—*e.g.*

that of the Prayer Book—contains groups so arranged that, though they do not present recurrence, they yet have something else—an indefinite rugged grandeur which has a peculiar charm of its own. The student will probably remember that our modern strict rhythm of instrumental music and rhyme of verse is quite a thing of yesterday, and traces its origin to the motions of dancing. In former days rhythm contained much more variety. The adjustment of short and long in classical poetry was something quite separate, of which we to-day have no counterpart. Regarded from our modern standpoint of writing, in respect of freedom, it would occupy an intermediate place between poetry and prose.

A comparison of the various species may not be without value.

1. Prayer Book prose :—

Dēarlў bĕ-|lōvĕd | brēthrēn.

2. Classical rhythm :—

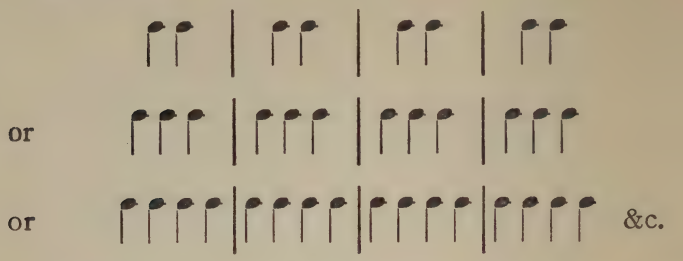
Ōdī | prŏfān-|ūm ‖ vūlgŭs ĕt ār-|cĕō;
Făvē-|tĕ līn-|guīs : ‖ cārmĭnă nōn | prĭūs
Aūdī-|tă mūs-|ārūm | săcēr-|dōs
Vīrgĭnĭ-|būs pŭĕr-|īsquĕ | cāntō.

3. Modern rhyme :—

(*a*) Stábat máter dólorósa,
Júxta crúcem láchrymósa,
Dúm pendébat fílius.

(*b*) Át the cróss her státion kéeping,
Stóod the moúrnful móther wéeping,
Whére He húng, the dýing Lord.

4. Musical strict rhythm :—



Now in monotone accompaniment the first of the above has to be accompanied by the fourth—Prayer Book prose by strict-rhythm music. At first sight this might appear an unsatisfactory combination. On paper it looks so, but in actual practice it works out successfully. This is due to the power possessed by the ear of listening to two things at the same time (see p. 51). The pulsations of the two—long and short, strong and weak—will not agree, but the ear does not require that they shall; and the greater the difference between the two the better the result. It will be remembered in this connection that even with strict rhythm it is a common thing to combine two species of time, as twos and threes, or threes and fours. These, though antagonistic, produce a pleasing effect upon the ear. Much more likely will it be that the combination we now have in view will do so.

It may then be decided that all our monotone accompaniment shall possess strict (*i.e.* instrumental) rhythm, of however simple a character. It should commence with the voices—it should end with them; what goes between can be constructed quite independently of their rhythm, to which in actual practice no regard need be paid.

The music played should be genuine, artistic, interesting; and its character should be suited to the feeling of the words that are being recited.

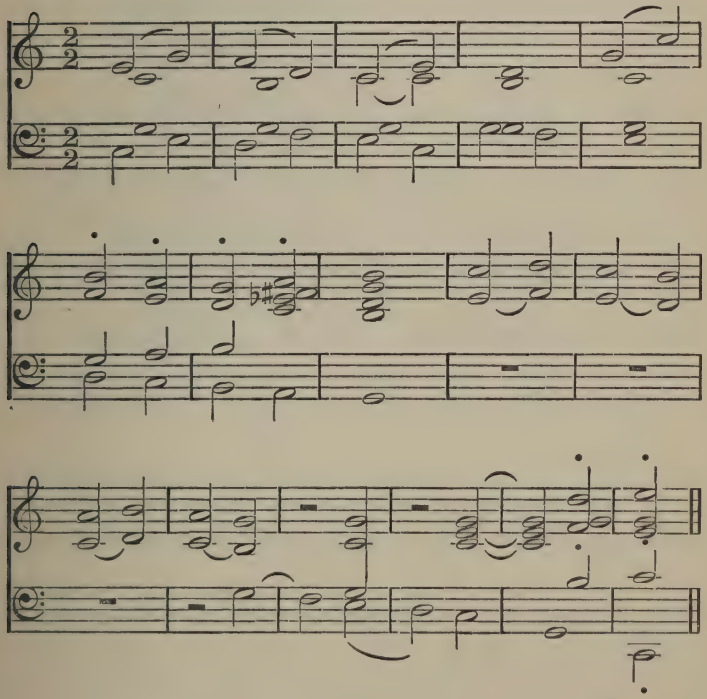
To come to details, it is a mistake to suppose that

full chords should always be used. A single melody will often be effective. Imitative and contrapuntal devices will be valuable. And we must never forget the power of rests—those intervals of silence so potent for bringing out the point of a musical phrase.

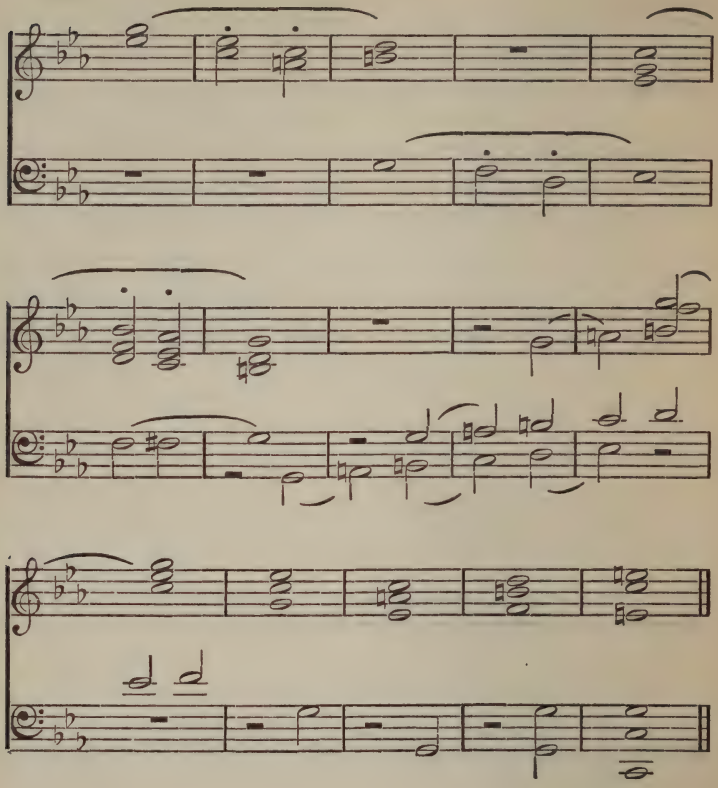
Now that we have gone over all this groundwork, it is time to give concrete examples for the student to study. But the task is here more difficult than before, for since the field is so wide and the restrictions so few, everything will depend upon the player's own individuality. We will endeavour to help by giving some phrases that occur quite impromptu as we write.

1. In duple time (Monotone G, as dominant):—

(*a*)

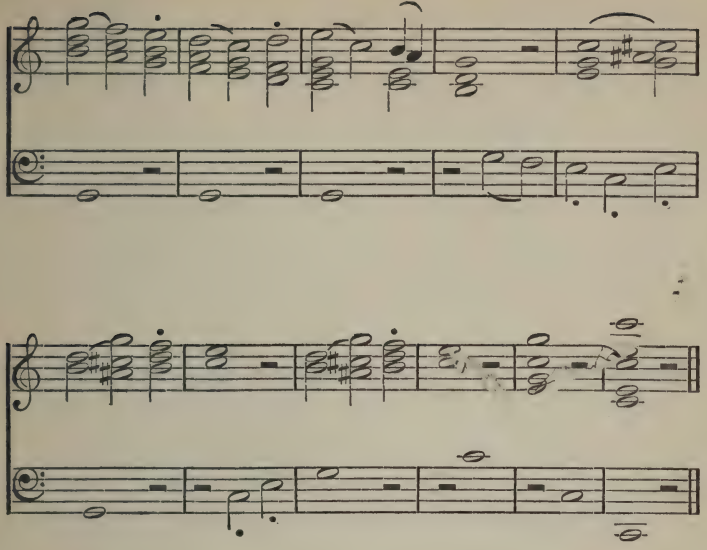


(*b*)

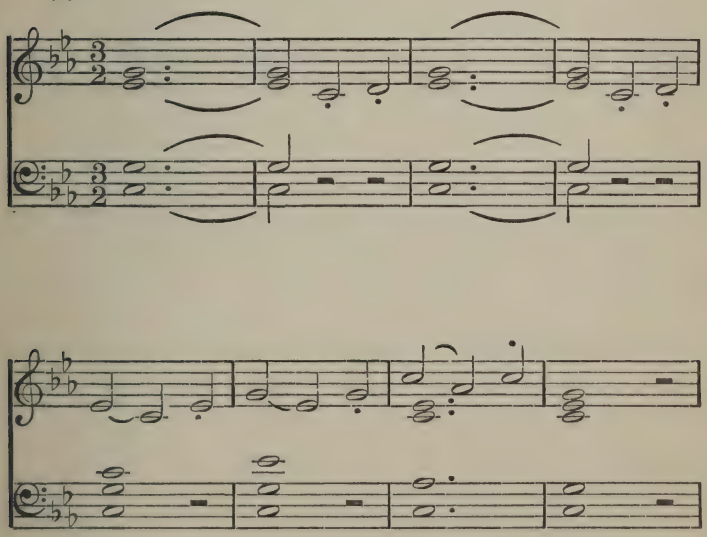


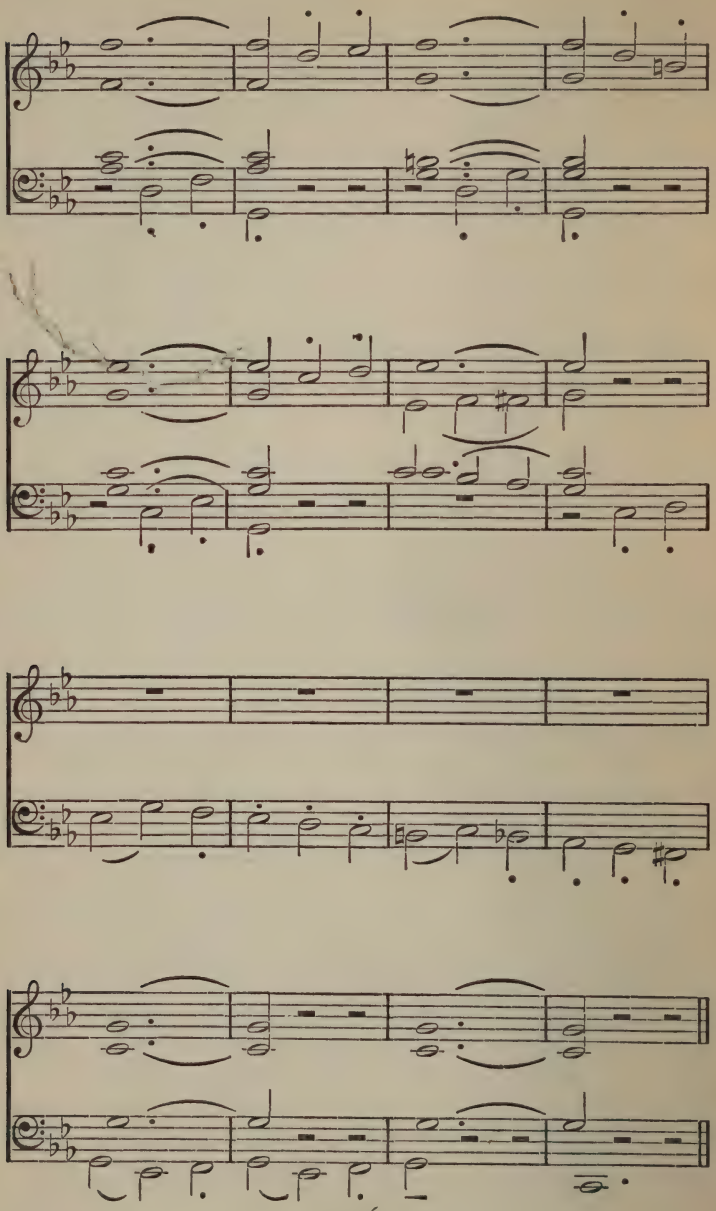
2. In triple time :—

(*a*)



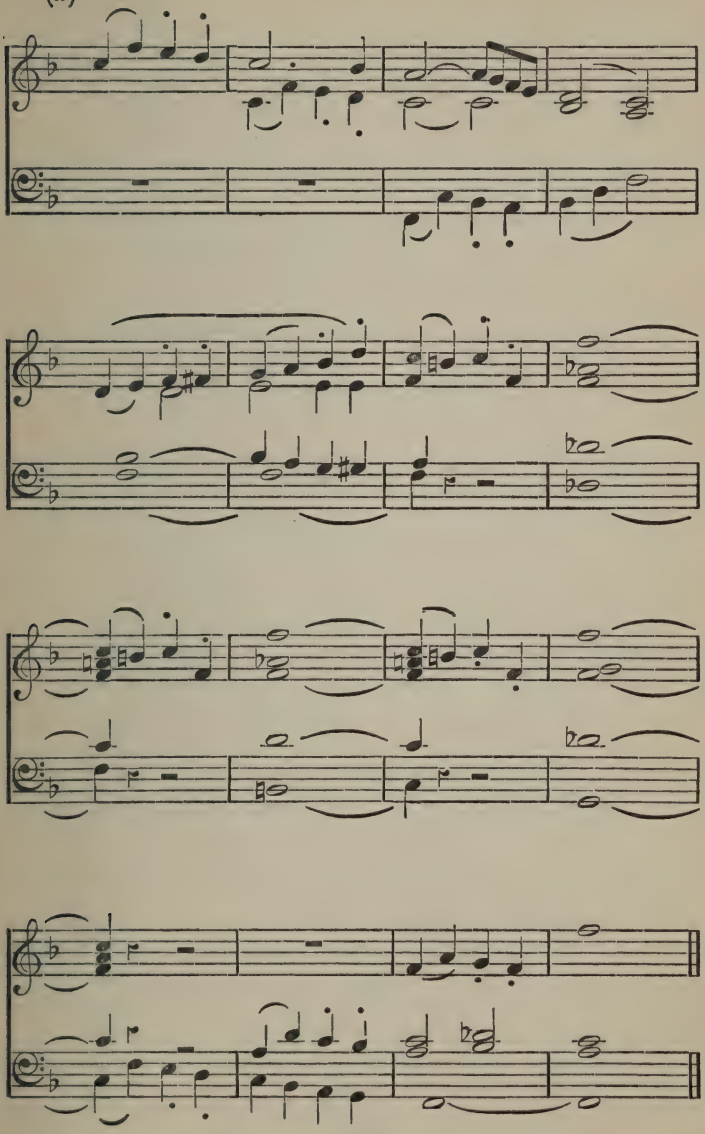
(*b*)

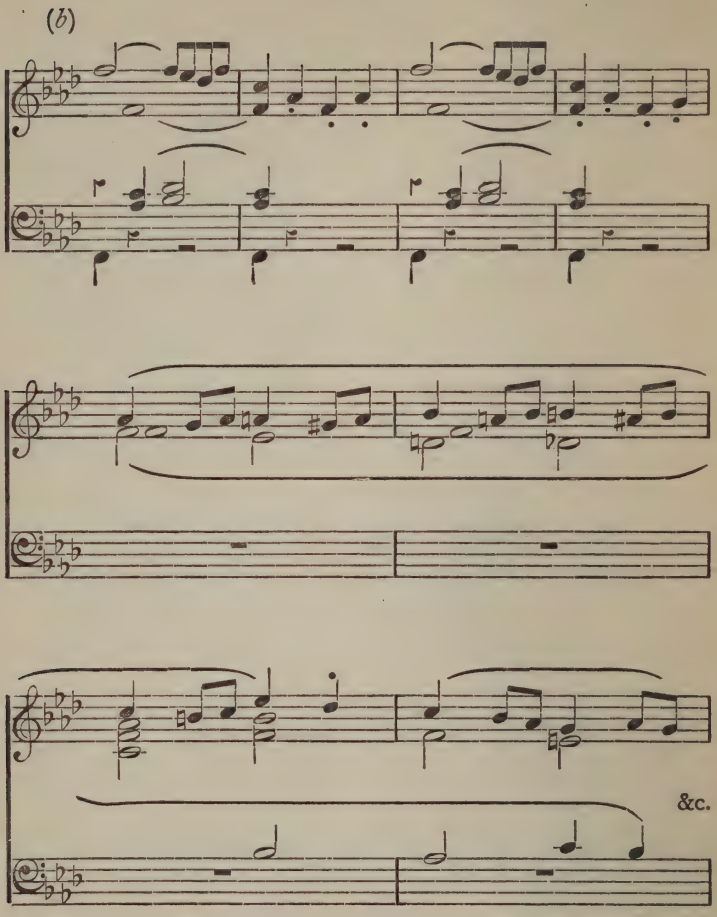




3. In quadruple time (Monotone F, as tonic):—

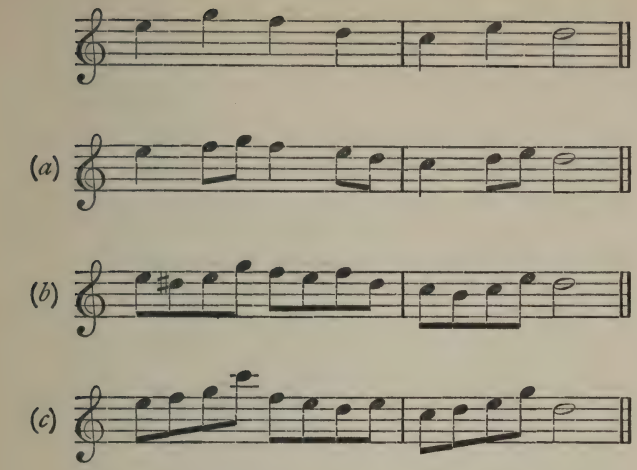
(*a*)



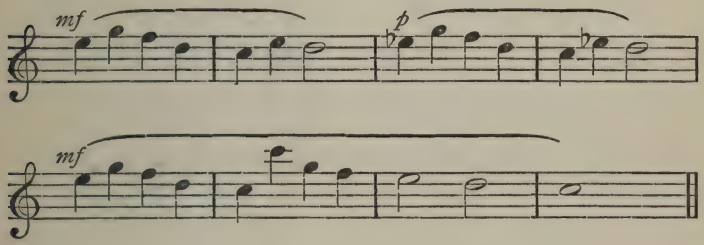


In the extending of a monotone, unity and variety can be secured by Development. Development is the art of presenting a given phrase in a new light. The usual obvious and easy way is by the well-known device of sequence. But there are many other plans.

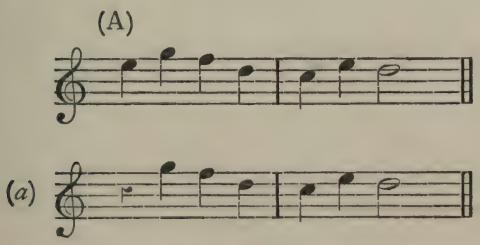
(1) A passage may be developed by ornamentation or variation at the same pitch. *E.g.*—



(2) By change of mode, major to minor.



(3) By reduction, or the cutting off of one or more notes, either (A) at the beginning or (B) at the end of the phrase. *E.g.*—



(*b*)

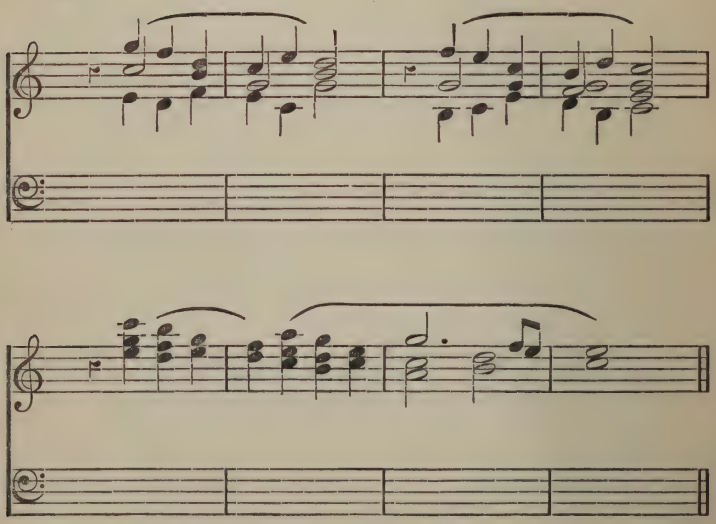
(*c*)

(*d*)

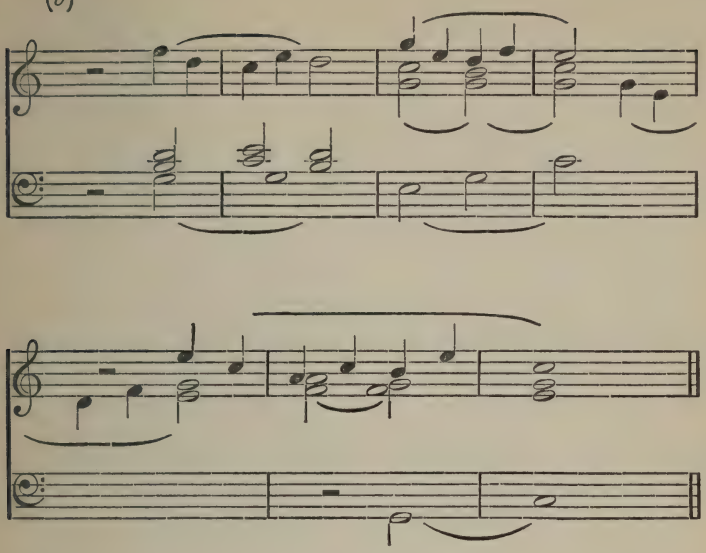
(*e*)

(*f*)

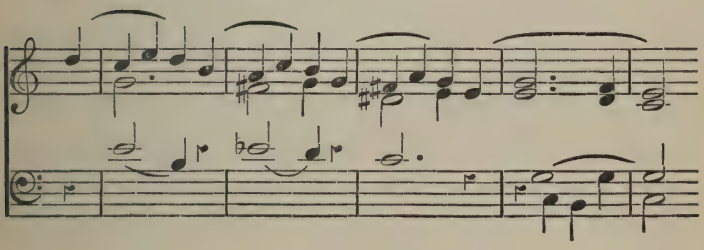
(*a*)



(*b*)



(*c*)



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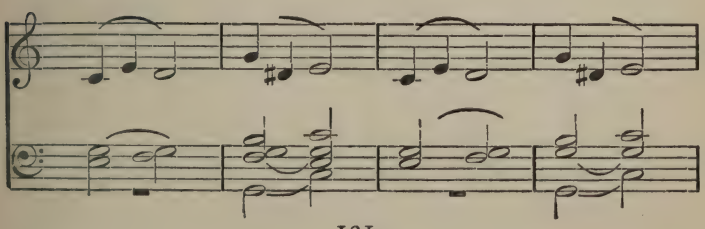

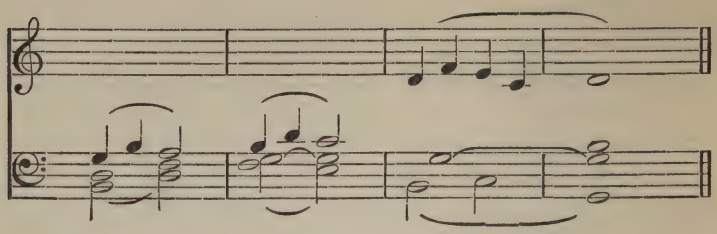

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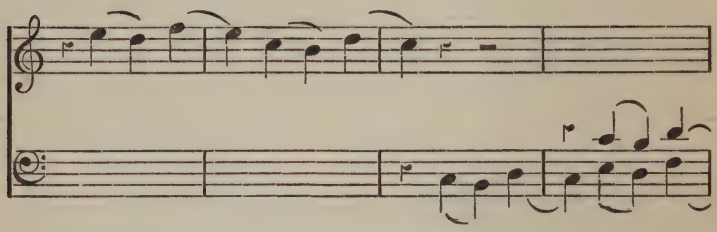

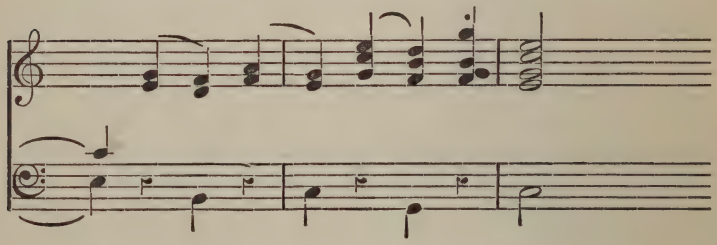

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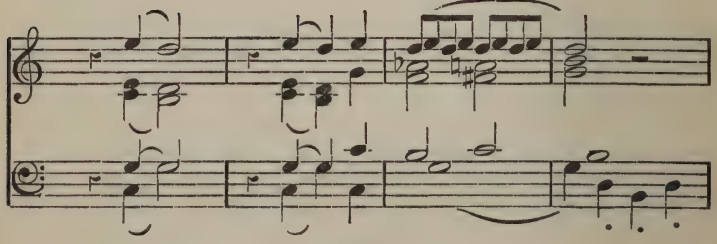

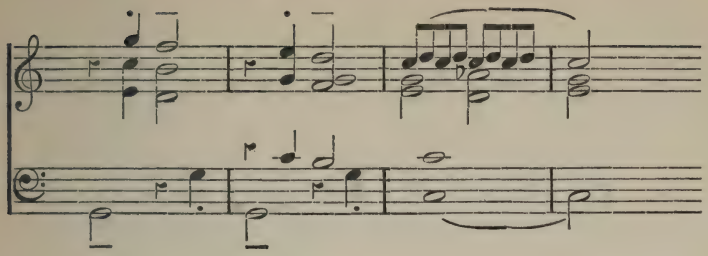

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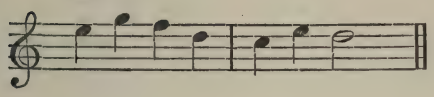

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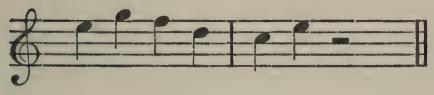

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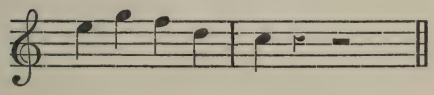

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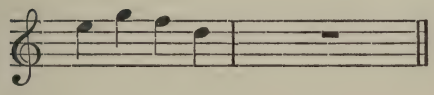

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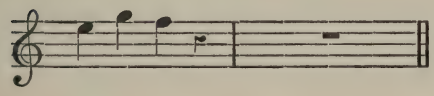

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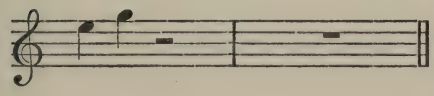

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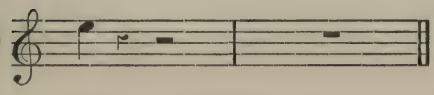

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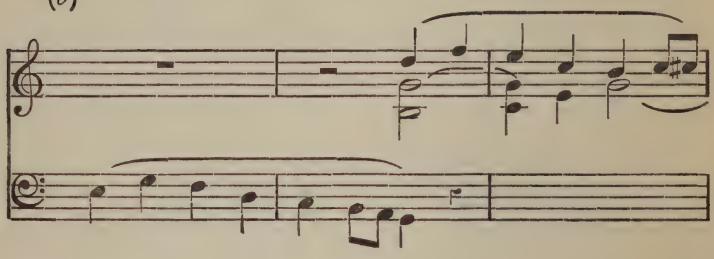

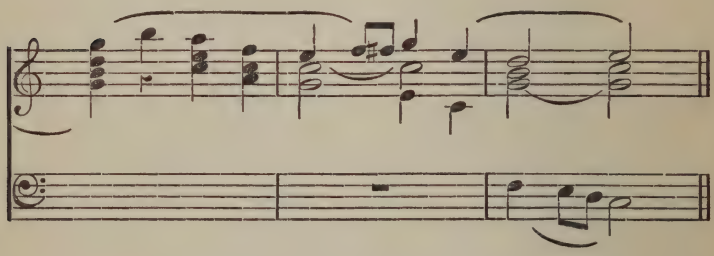

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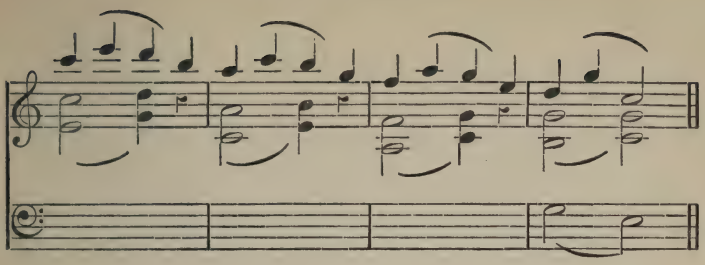

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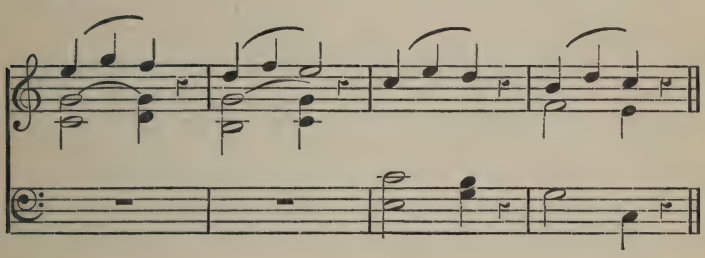

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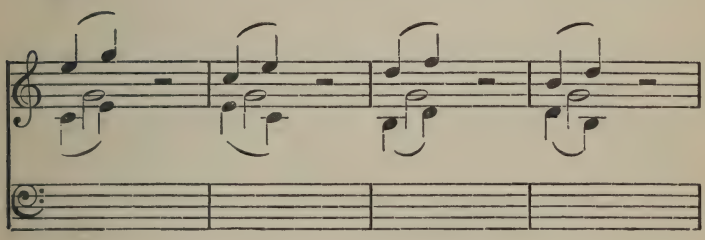


(4) By change in the size of an interval.

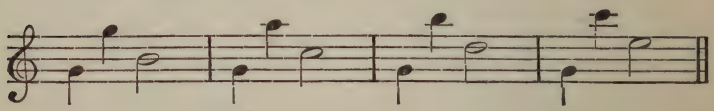
The following phrase :—

may appear as

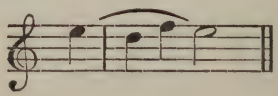
This last may be developed to

The second bar of this to

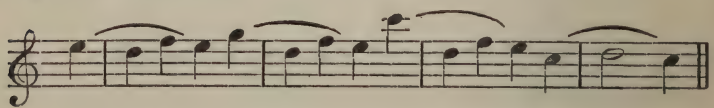
The last bar of this to



This little phrase :—



may give rise to



Thus it will be seen that when it is desired to extend the accompaniment of a monotone, it is not necessary always to repeat the initial phrase, nor to play a new phrase, but new matter may be developed out of the old, so maintaining the character throughout while avoiding monotony.

CHAPTER IX

ANTHEMS AND SERVICES

THESE may be divided into :—

(*a*) Ancient, and
(*b*) Modern.

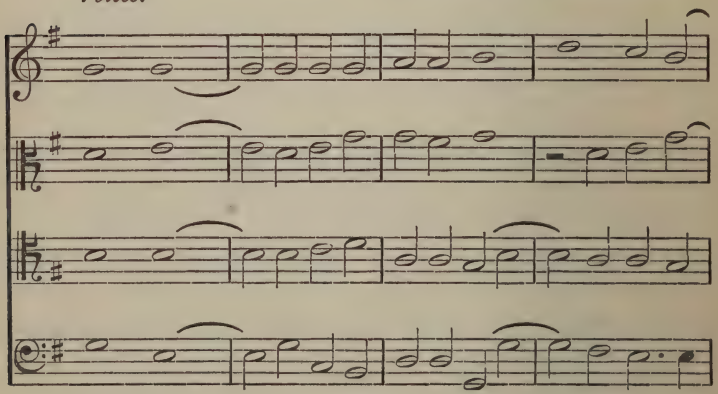
The former are written for voices only, left by the composer with only a figured bass, but usually now published with an accompaniment added by a modern editor.

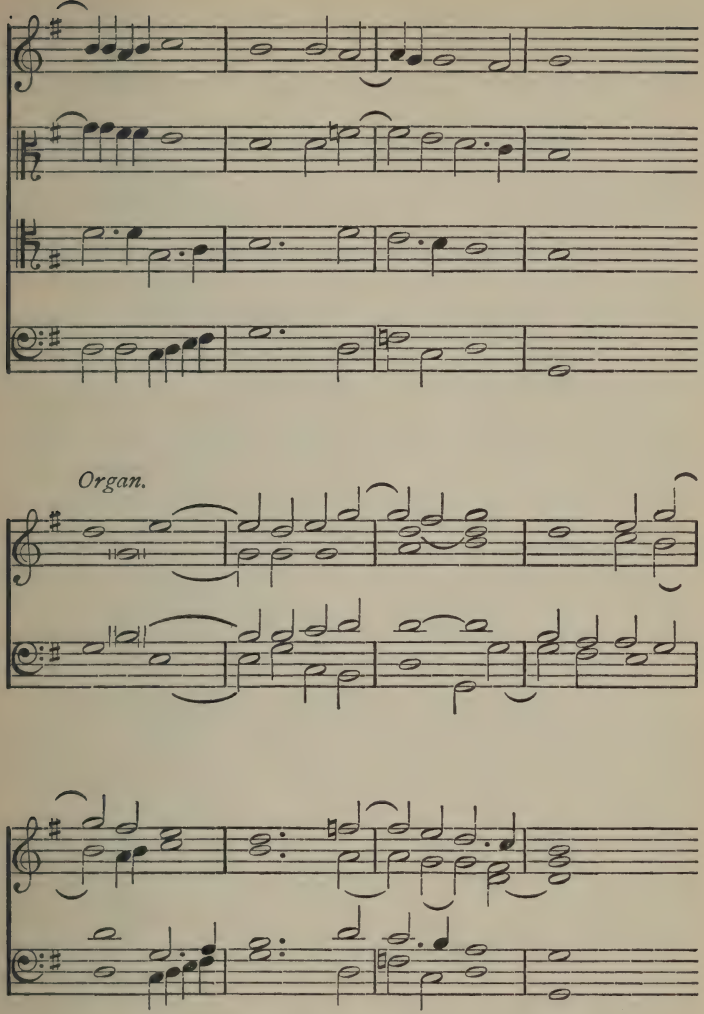
The latter have a separate organ part written by the composer himself.

(*a*) In the old music the voice parts should be followed without, as a rule, adding any ornament. But interest may be imparted by inverting the parts, and by changes and combinations of tone colour. *E.g.*—

GIBBONS in F (transposed).

Voices.





Enough has been said upon this subject in the chapter on Materials. The chords may occasionally be filled in; this should be done with taste and discretion, and only for special effects.

The accompaniment to this old music should generally be of a light, delicate character, any attempt at the modern dramatic style being quite out of place.

When the pedal is used the vocal bass should be played in the position in which it is written, remembering that this will sound an octave below; but an exception to this is at the final cadence, where, owing to the limited compass of the voices, the lower octave of the pedal is often desirable. The pedal should not be incessantly used; beautiful effects can frequently be obtained by its omission.

Occasionally the organ may cease altogether, and this will give a grateful relief.

There is one custom against which a strong protest should be raised; that is, the insertion of a pedal note when a rest occurs in the voice parts, presumably in order to help the voices to commence together. This habit is very general, and it is fortified by the fact that in most published editions these notes have actually been printed in the score. It is a matter of tradition, not of reason and commonsense. If the singers know the music there is clearly no necessity for continually giving them their note, nor for marking the beat where they have to commence. Any competent choir is quite able to start without this additional assistance, and the only effect it has is to mar the music, and make the service sound like a rehearsal. All that is required is the key-note at the commencement of the movement to give the pitch once for all; after this the voices and organ should commence exactly together, the accompanist playing all the notes of his opening chord simultaneously.

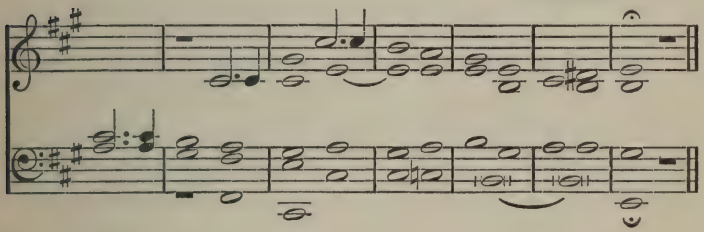
(*b*) In modern Services and Anthems there is perhaps even less scope for originality in the accompaniment, but there is plenty of room for good taste and style. Great pains should be taken to play every note with accuracy and finish. Do not fill in chords

except of set purpose, after careful thought, to improve a passage that may have been carelessly written. Give great attention to phrasing; where none is marked, supply it with care and caution.

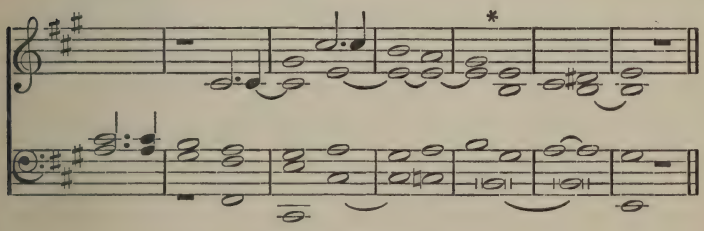
The general rule that all notes should be played exactly as written cannot always be adhered to, as, unfortunately, composers are frequently careless as to ties. Many cases will be found where notes are evidently meant to be tied, though not so marked; but we cannot infer from this that all repeated notes in the accompaniment may be tied; far from it. Repeated notes should only be tied where the composer clearly has meant them to be, and his intention can only be perceived by an accompanist of taste, discernment, and experience. *E.g.*—

Written—

STAINER in A.



Played—



* No ties here.

Be specially careful over the phrasing of the pedal part, so commonly overlooked; it should generally be

legato, but occasional staccato passages give crispness and point.

Most composers leave the registering to the player. Some exceptions are to be met with, such as Wesley and Garrett. The reason for the rule is clear: no two organs are alike, and the composer can have no idea as to what stops any given player will have at his command. At the same time much is to be learnt by studying the works of those composers who do indicate the registering, and where the stops they name are not available, it is interesting to find out the nearest equivalent.

As regards registering in general, the tone quality should of course be adapted to the character of the music. For slow, sustained chords 8-ft. and reed tone are best fitted; for quick, brilliant passages mutation stops may be used. For soft passages do not neglect the solo stops: let the Clarinet, the Oboe, the Solo Flute, the Cor Anglais, all be heard. Again, do not neglect the pedal reeds. Some players only use them occasionally with the full organ. When the tone is good, grand, majestic effects may be obtained by their use with other combinations to bring out an important passage, sometimes quite a short phrase, occasionally one note only.

CHAPTER X

ORCHESTRAL ARRANGEMENTS

THESE will comprise the accompaniment of Oratorio movements and Masses.

Here is not the place to discuss the suitability of this style of music for performance in church with organ accompaniment; it is sufficient to recognise that it actually is in use, and will probably remain so.

The first fact that meets the organist's view is that the score from which he is to play is invariably a pianoforte arrangement from the full score. It would seem a pity that some able musician has not undertaken to provide organ arrangements for the most popular works, but until this is done the player will have, in every case, to make an arrangement for himself at the time of performance.

The object of the pianoforte arranger is to present as accurately as possible a reduced picture of the full score, and rightly too. But the arrangements are frequently by no means good, effective pianoforte music; still less are they suitable, as they stand, for performance on the organ. Much adaptation is required to render them effective on our instrument.

The aim should be not to attempt to play, at all costs, as many as possible of the original notes, regardless of their good or bad effect in their new circumstances, but to conceive and render what the composer would probably have written had he been restricted to the use of the organ for his instrumental parts instead of the orchestra.

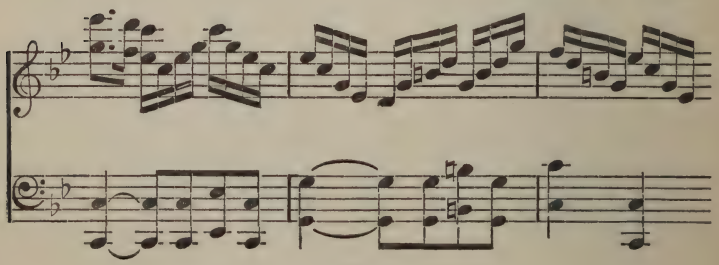
Nor is it of much assistance to study the organ

part when the full score contains one, as in such a case the organ is treated simply as one of the family of orchestral instruments, and used in its more familiar capacity for filling up and sustaining broad harmonies; as, for instance, in Mendelssohn's "Hymn of Praise."

On comparing a pianoforte arrangement with a full score it will be noticed that in "tutti" passages it is the string parts that are given in the arrangement. When these are florid it may nearly always be taken for granted that there is a background of sustained harmony for the wind instruments. We have then two companion forces—florid strings and sustained wind. The notes for the latter are of necessity omitted, as it would be impossible to play them successfully on the pianoforte, while, at the same time, the effect they produce can be imitated, or at least suggested, by the use of the damper pedal. The organ has nothing to correspond with the latter, but, instead, the player has the use of both his feet, in addition to the two hands; and he has his sustained sound and his various manuals. With these the effect in question can often be reproduced in two ways —by playing the florid passage with one hand and the sustained chords with the other, either at the same pitch on different manuals, or else with both hands on the same manual at different octaves. *E.g.*—

Written—

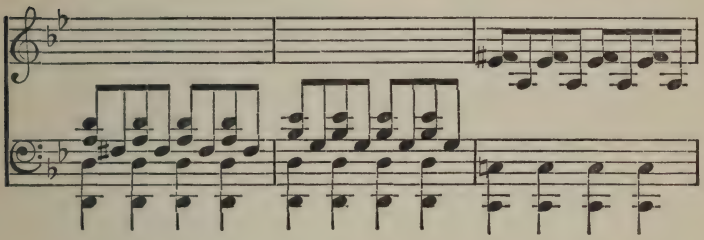
MOZART (Mass in B flat).



Played—

Written—

HUMMEL (Mass in B flat).



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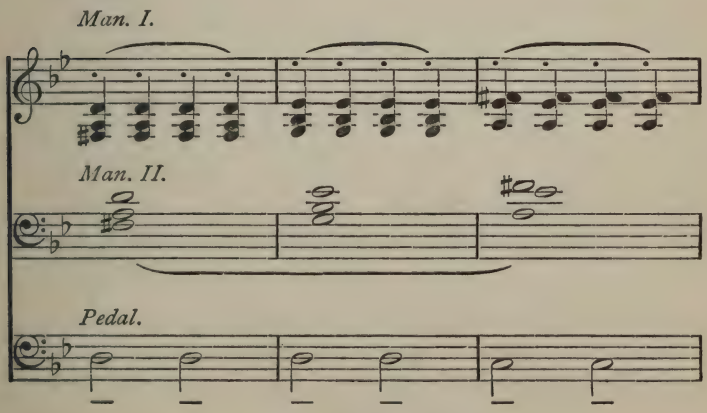
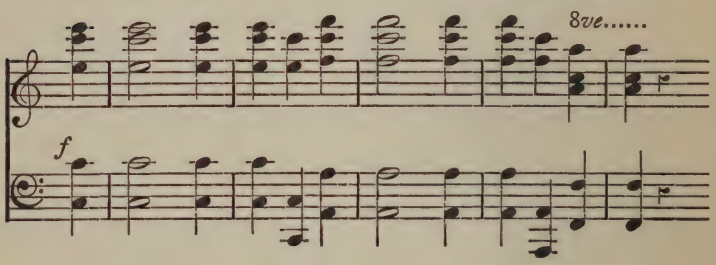


In regard to the florid passages themselves, they are frequently written too high to be effective on the organ. In this connection it must be remembered that with the orchestra all notes sound as played, and that when the very highest notes are used there is always a much stronger quality sounding below to temper them and avoid a screamy effect. With the organ, on the other hand, with the 4-ft., 2-ft., and mixture stops drawn, the extreme notes will be presented too high; they will sound much too brilliant as a general rule; it is therefore often advisable to play an octave lower than written to obtain the tone effect intended by the composer. *E.g.*—

Written—

BEETHOVEN (Mass in C).



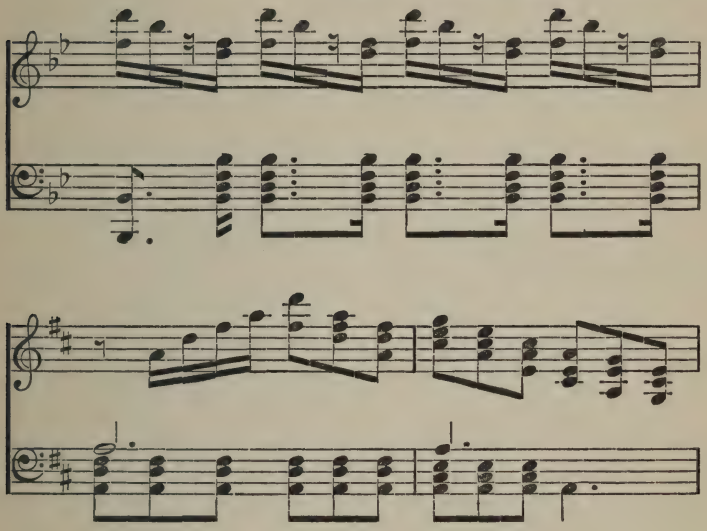
Played—

When scale passages are written in octaves it is often best to play them on the organ as single notes.

A well-known device of the orchestra is the orna-

mentation of the string parts by playing in arpeggio, not a single part only, but with whole chords, each part commencing on a different note of the chord. *E.g.*—

MENDELSSOHN (*Hymn of Praise*).

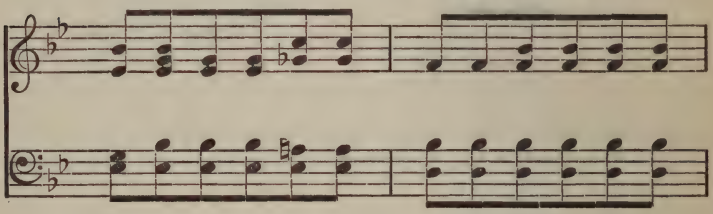


The device, so fine with the orchestra, is frequently, especially when in rapid time, quite unsuitable for the organ. The proper organ form of such passages will be perhaps as follows :—

Repeated chords at the same pitch are effective on the organ when a background of sustained chords is played, either on the same manual at a different octave, or, better, at the same octave on a different and softer quality. *E.g.*—

Written—

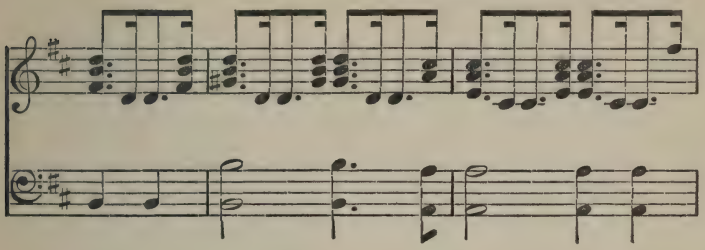
HUMMEL (Mass in B flat).



Played—

Written—

MENDELSSOHN (*St. Paul*).



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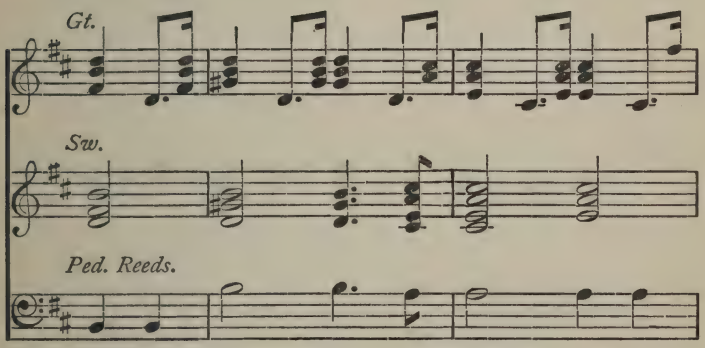
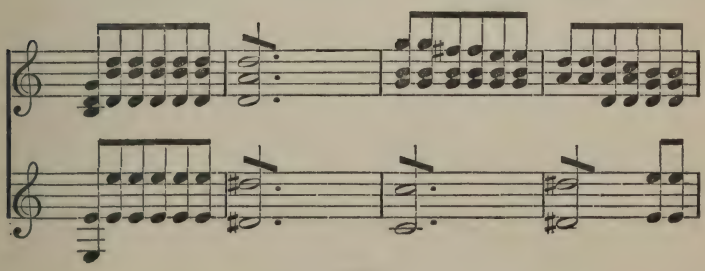


Written—

SCHUBERT (Mass in C).



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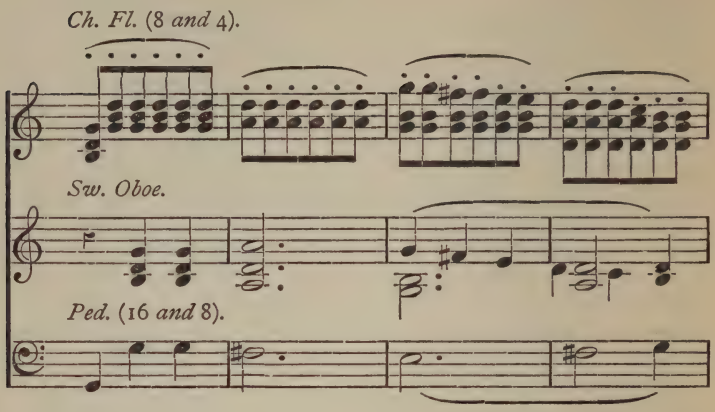
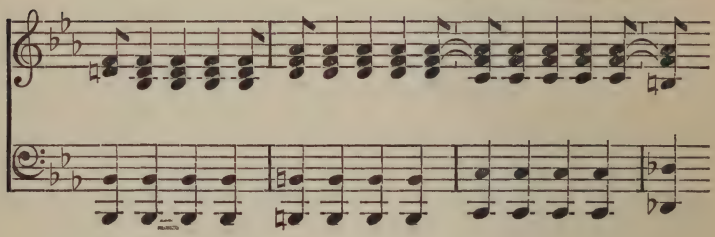


Written—

MOZART (Mass in B flat).



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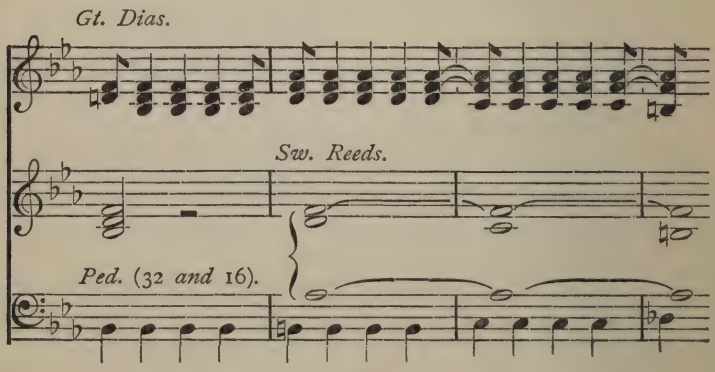
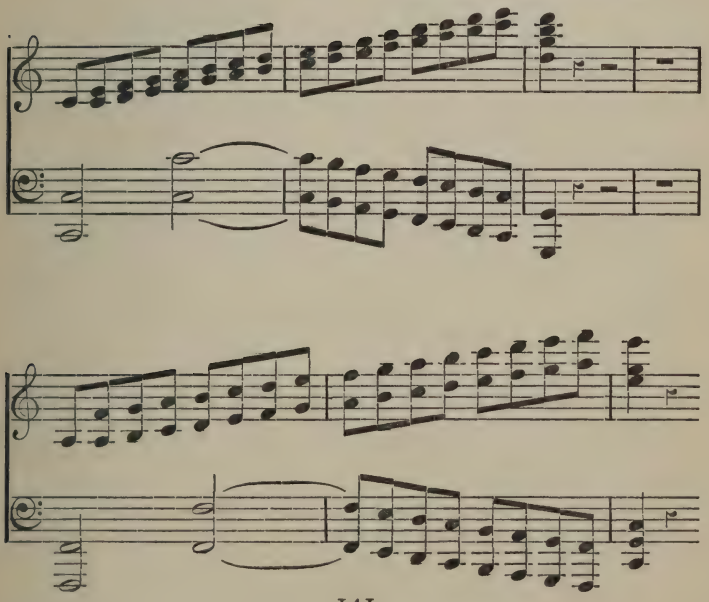


Once more a warning is necessary that care and attention should be given to the pedal part. In the pianoforte arrangement the bass part is rightly written in octaves, to represent the 'cellos and basses. This will be reproduced on the organ by playing the *upper* notes of the octave passages, which, it will be seen, will give the correct pitch, when the lower octave, with 16-ft. (not to say 32-ft.) stops in use, would be too heavy. This point has been already illustrated in the examples given.

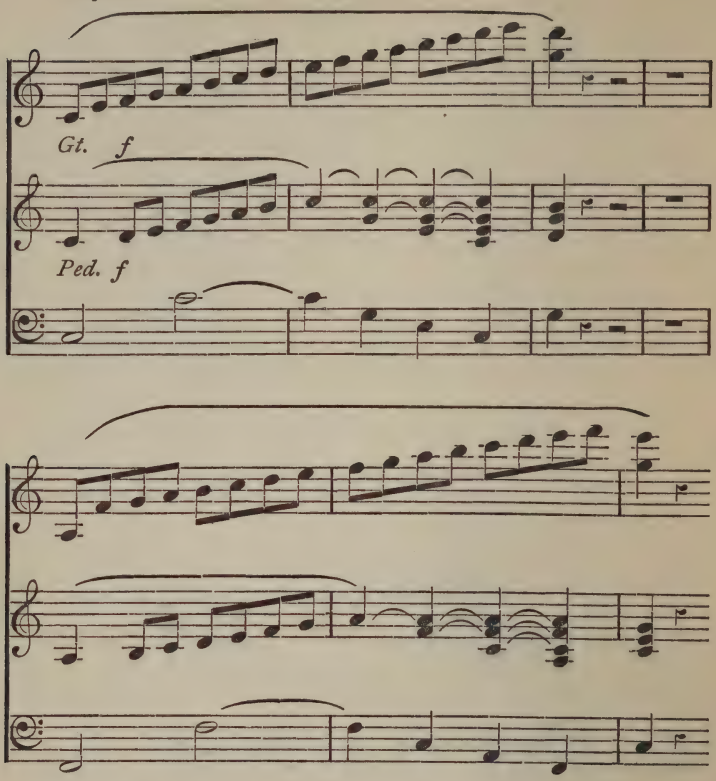
Rapid passages in the bass may frequently be simplified when the heavy tone of the great pipes would be likely to produce a blurred and indistinct effect. *E.g.*—

Written—

BEETHOVEN (Mass in C).



Played—

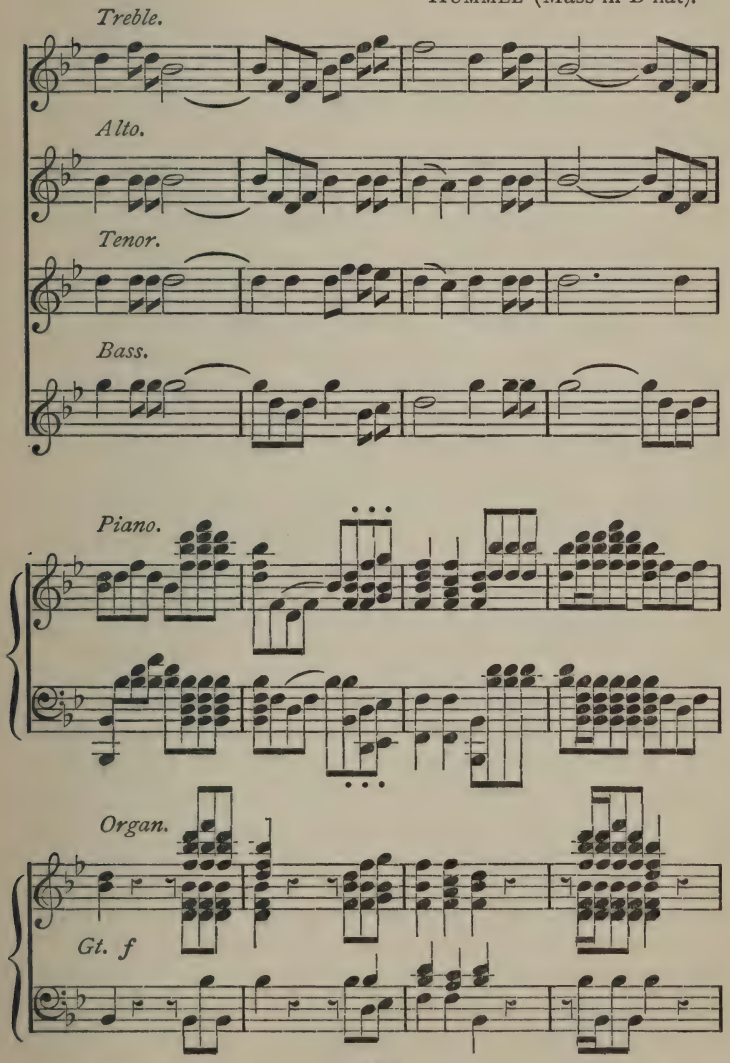


While the pianoforte score should sometimes be filled in and amplified, it should occasionally be reduced.

It is a common custom to treat the orchestra as two families—strings or wind—answering one another with imitative or echo effects. In such cases one body of instruments will play with the voices while the other gives the imitation. This is perfectly satisfactory, played with the contrasted tone colour of the orchestra; but on the organ, when the contrasted tone colour is absent, it loses all point. This can be regained by the omission of the part which duplicates

the voices, and then the contrast will lie between the voices and organ, which will be in accordance with the spirit of the original, if not with the letter. *E.g.*—

HUMMEL (Mass in B flat).



CHAPTER XI

PLAINSONG

To explain fully the principles and practice of Plainsong would require a whole volume. Space forbids a thorough examination of the bearings of this beautiful branch of musical art in these pages; and such a course is the more unnecessary since there already exist many excellent books on the subject. The reader may be referred, in particular, to Helmore's "Plainsong Primer" (Novello's), which, in addition to the subject with which it specially deals, contains a fund of general information and advice of use to all organists and choirmasters; to "A Concise Explanation of the Church Modes," by Spencer (Novello's); and to "The Elements of Plainsong," Briggs (Quaritch), containing a series of lectures on Plainsong in its various aspects, those by Rev. W. H. Frere having a special bearing upon the subject of the present volume.

The knowledge and practice of Plainsong are of importance to all organists, and no one without them can have a true understanding of, and feeling for, modern ecclesiastical music. It will make the modern man realise that his art is not a newly invented thing of mushroom growth, but the legitimate development and descendant of the ancient music; it will make him feel that this high ancestry and ancient lineage is not a thing to be ignored and despised, but to be revered, to be remembered, to be pondered; it will give him the historical instinct, without which there can be no true and safe advance.

When we come to inquire how Plainsong should be accompanied, we are confronted by this difficulty—that there is no original standard to be referred to. At the time the Plainsong melodies were first written, far back in the dim past, there was no accompaniment at all, and no harmony. Plainsong is unisonal music, never intended for harmonisation. The old modes were purely melodic formulæ, and as harmony was gradually introduced, and came into general favour, they disappeared from the scene as practical systems. The really correct way of rendering them would therefore appear to be without any harmony at all; and any one taking this line consistently would be in a logically unassailable position. But we have to be practical in this imperfect world, and so there is the constant necessity for compromise. Harmony is demanded, and it must be supplied. Our aim should then be to find out what line will lead to a result in the best taste, and least inconsistent with the originals.

When we say the old modes disappeared from use, we must remember that this disappearance was not sudden, but gradual. They were retained for centuries after the introduction of harmony, and were harmonised by a long succession of great composers, with most beautiful results. This harmonisation varied and developed as time went on, and there is considerable difference between the early attempts and the final achievements.

Our standard for present-day modal harmonisation should clearly be that of these old writers, who understood their work, and knew and felt its true spirit. The question then remains: By what period shall we be guided? The best answer seems to be: By the last and greatest masters of modal harmony. These may be said to be Palestrina, in Italy, and Tallis, in England; after their day modal writing ceased, its place being taken by the modern scales which are now in vogue.

The Plainsong accompaniment often heard to-day is far removed from this standard. It is a modern setting for an ancient art—an artistic anachronism. To dress up ancient tones with diminished 7ths, and all the devices of modern music, is a thing to be abhorred; far better to leave them alone altogether.

The player should transfer himself in spirit to the old days; he should forget that he has ever heard modern music, and play what he would have played had he lived before it was invented; so will he make the modal music a thing of beauty, and worthy of its place as worship music.

There are two distinguishing marks of Plainsong—

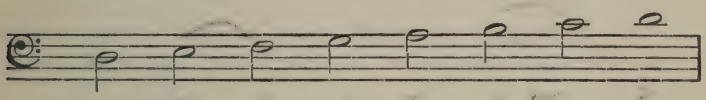
Free rhythm and
Modal tonality.

Our strict rhythm is a thing that belongs to harmonised music (especially to instrumental music), and has no place in the rendering of Plainsong. The free rhythm of Plainsong takes into account only the accent and quantity of the words, and by them it should be always governed. In this fact lies its special strength and beauty, and if it is ignored the result is a foolish useless thing.

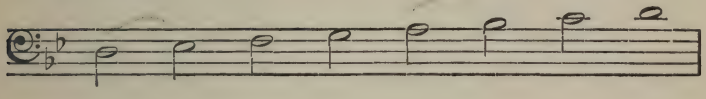
As regards tonality, the reader is again referred to the books mentioned; it will be sufficient here to notice that the modes are grouped in pairs—that is, each authentic mode has its corresponding plagal form, which is, of course, a fourth lower. The words "authentic" and "plagal" are concerned with the range of the melody; for purposes of harmonisation each pair may be taken as one. We will then consider the 1st, 3rd, 5th, 7th, and 9th modes, called respectively the Dorian, Phrygian, Lydian, Mixo-Lydian, and Æolian. The arrangement of the tones and semitones in these modes may be remembered by playing the scale on the white notes of the piano-

forte, commencing for each on D, E, F, G, and A. But it will of course be understood that each mode may be used for practical purposes at any pitch; it is therefore useful, for comparison, to write them down with all commencing on the same note, thus :—

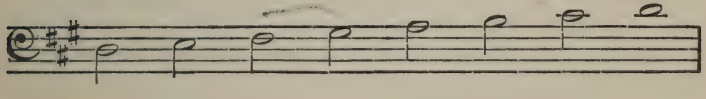
Dorian—



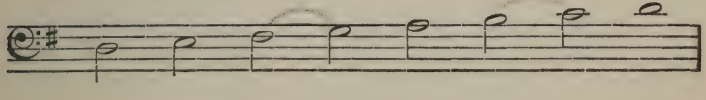
Phrygian—



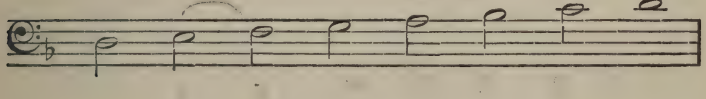
Lydian—



Mixo-Lydian—



Æolian—



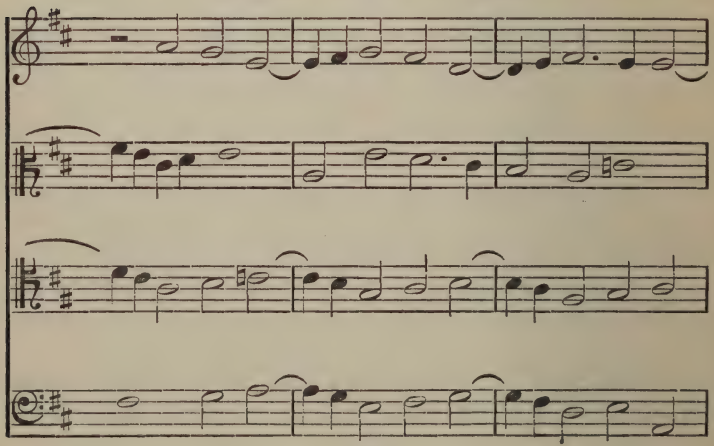
In the 1st, 3rd, 4th, and 5th of these the fifth note is called the dominant; in the 2nd the dominant is the sixth note. It should be carefully observed that

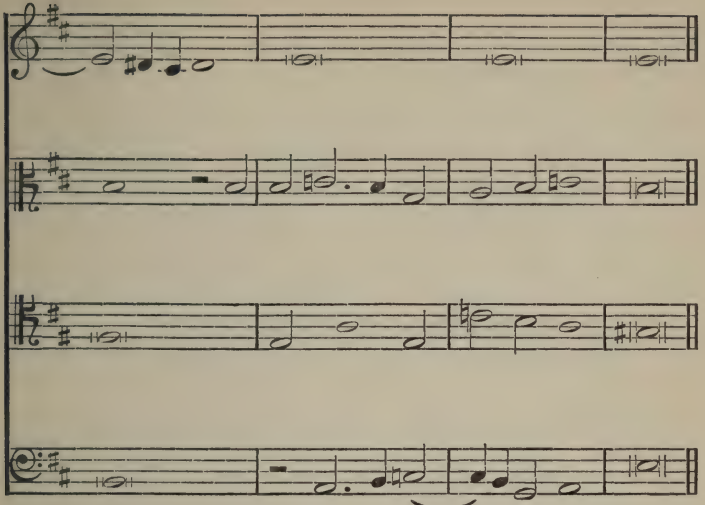
the word "dominant" is used in a different sense when referring to the modes from that in which it is used with modern music; the modal dominant is concerned with the progression of the melody, the modern is concerned with harmony.

In harmonising the modes all fundamental discords should be carefully avoided. The only chords that may legitimately be used are the common chord and its first inversion. These are to be used as the foundation and framework of the harmony, but this is not to say that they must always appear in their simplest forms; they may be freely ornamented with diatonic passing notes and suspensions, which will be found to afford plenty of variety and interest.

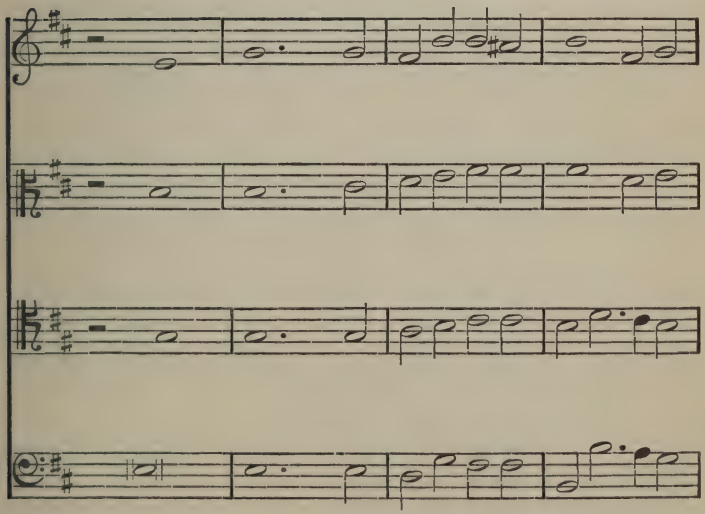
The unaltered notes of the mode should be usually adhered to, with the exception of the third in certain chords. The tendency of the old modal writers was to prefer major to minor thirds, especially in cadences. This applied both to the final tonic chord and also to the dominant when it preceded the tonic. Examples from the works of Palestrina and Tallis will illustrate this. *E.g.*—

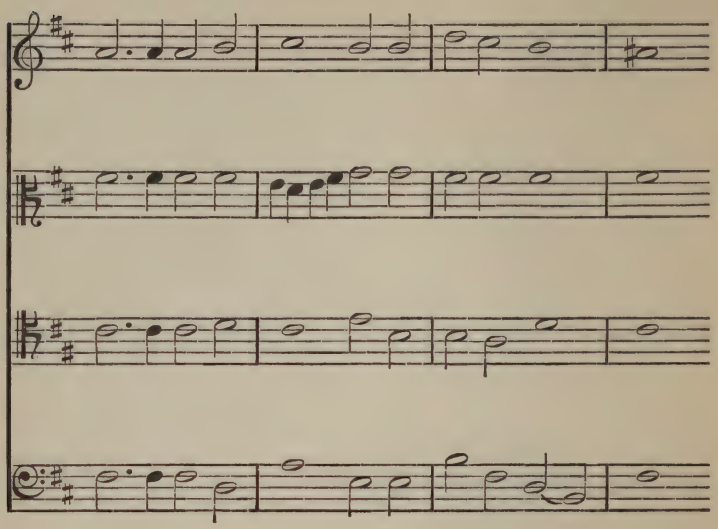
PALESTRINA (Motet: *In Epiphania Domini*).





TALLIS (*Magnificat*).





To return to the consideration of the modes, it will be noticed that two of them bear a minor third over the final, the others being major. The final third of the Phrygian mode should nearly always be chromatically altered to major. With the Dorian mode there is a difficulty in bringing in the major third satisfactorily, owing to the absence from the scale of the leading note; in the Phrygian mode this difficulty is not felt to the same extent, as the minor second above the final in a sense takes its place. It will be noticed that Tallis and Palestrina introduce leading notes; we may do so, when they do not involve the alteration of the original melody.

We will now harmonise the scales in various ways—with the melody in the treble and in the bass, with suspensions, and with passing notes.

PLAINSONG

Dorian Mode—

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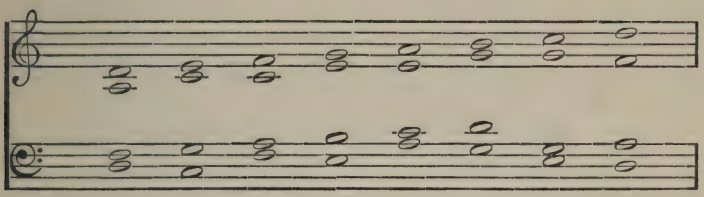

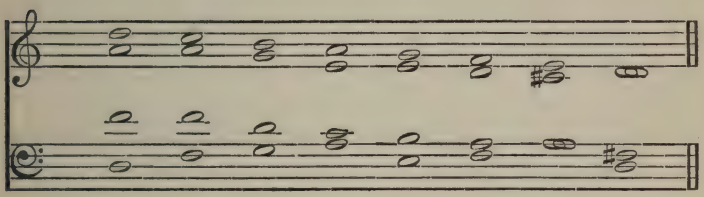

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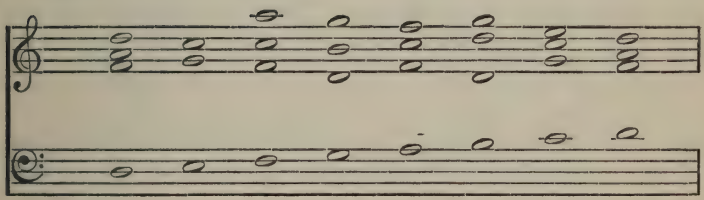

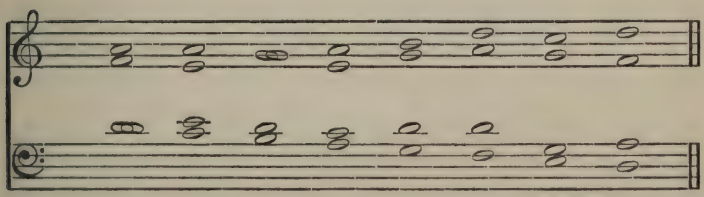

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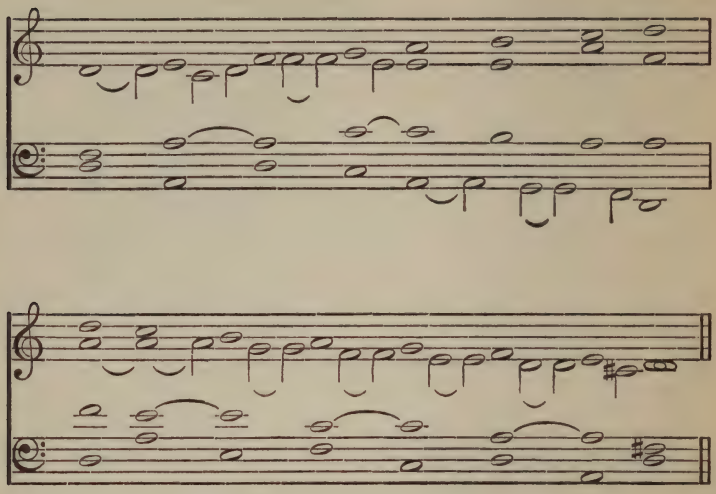

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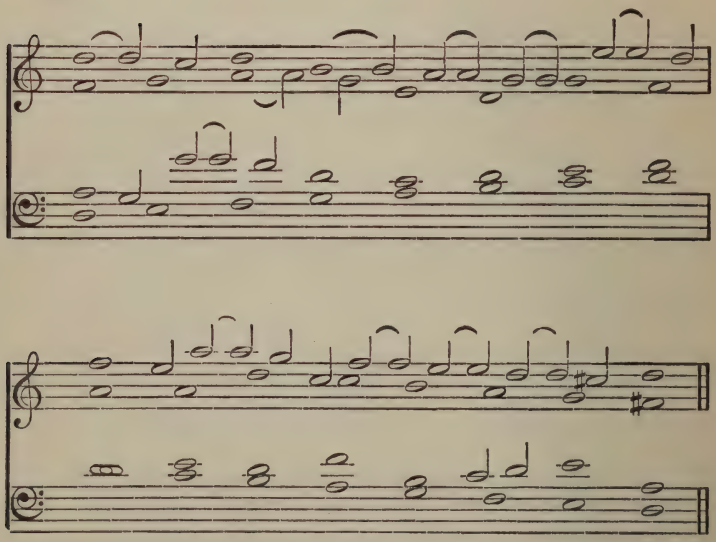

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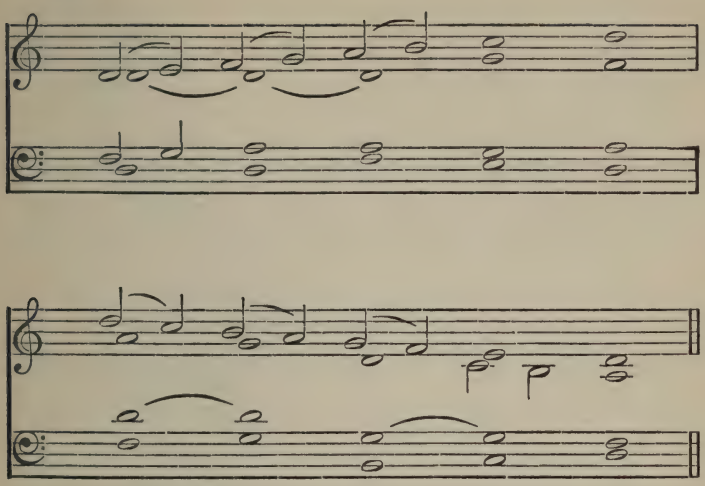

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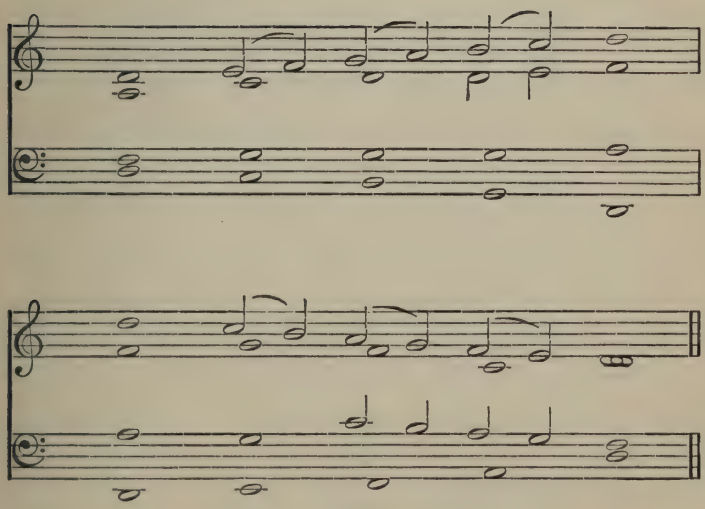

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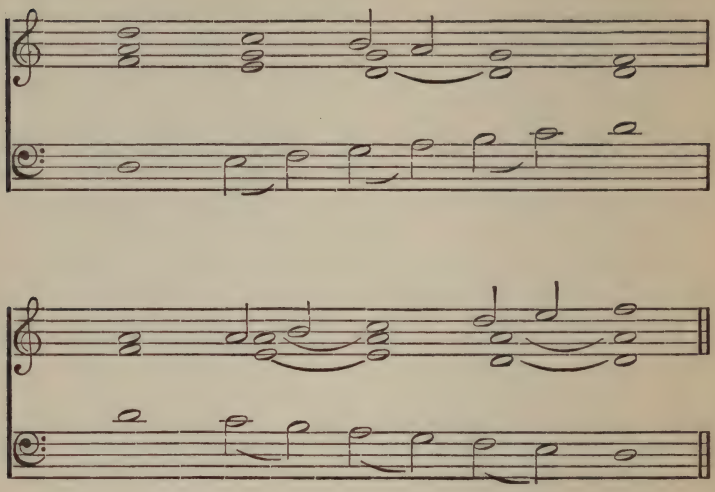

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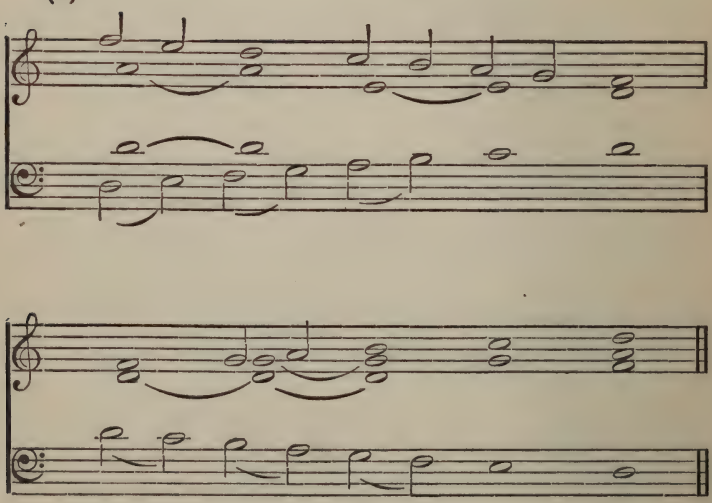

Phrygian Mode—

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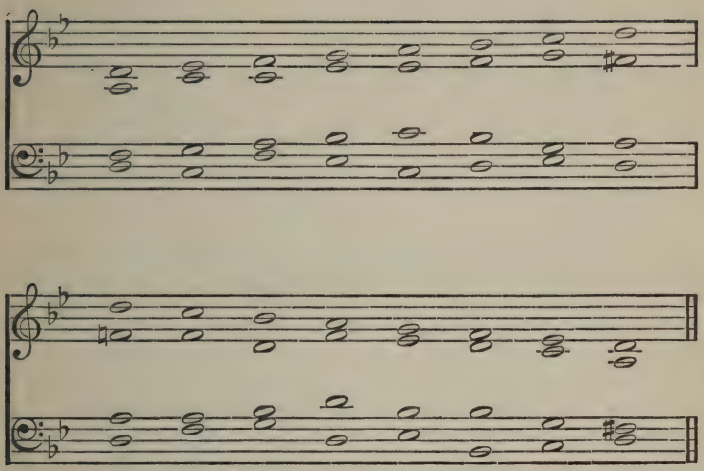

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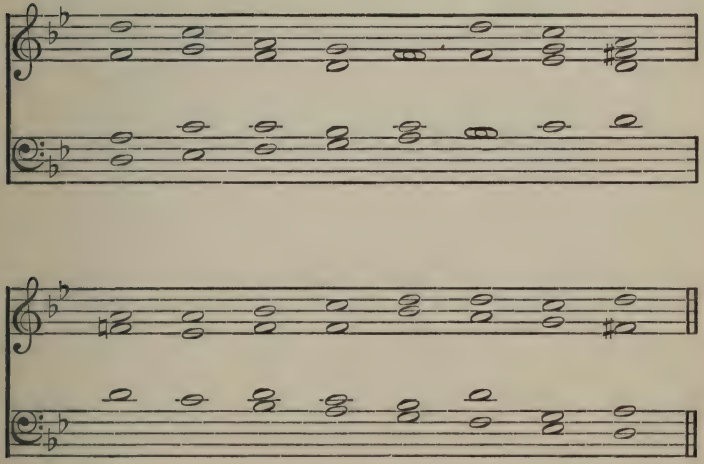

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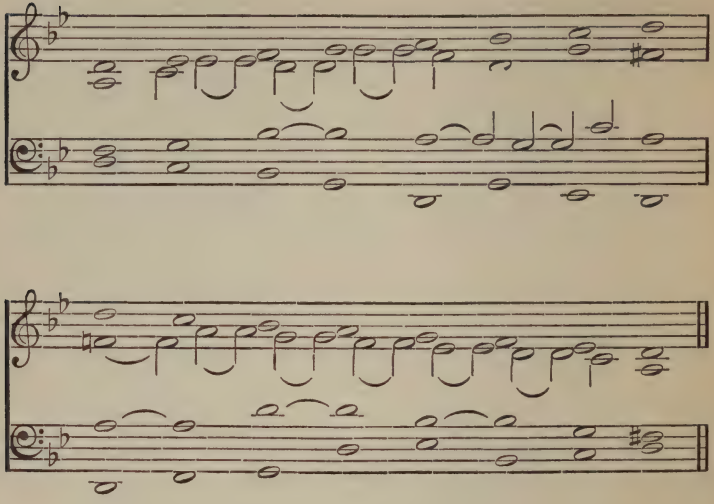

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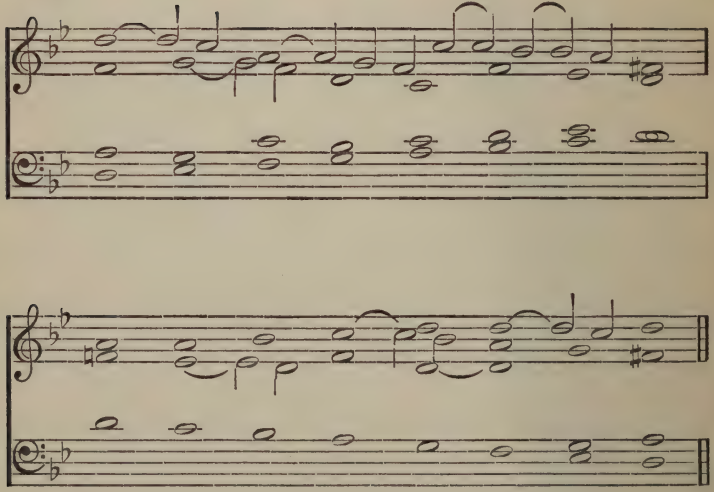

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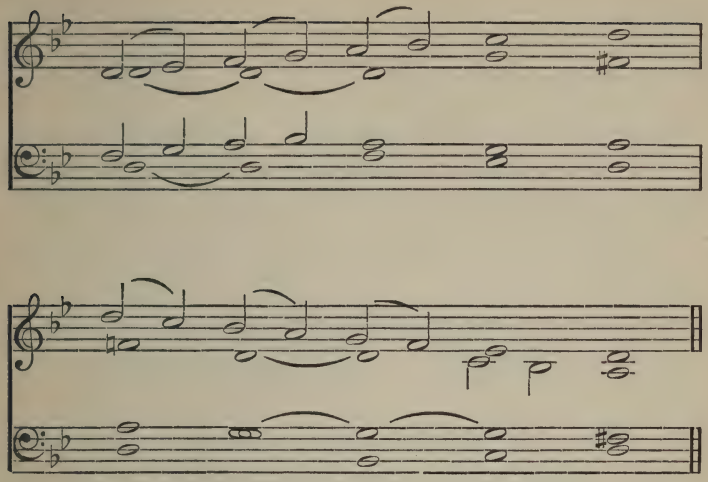

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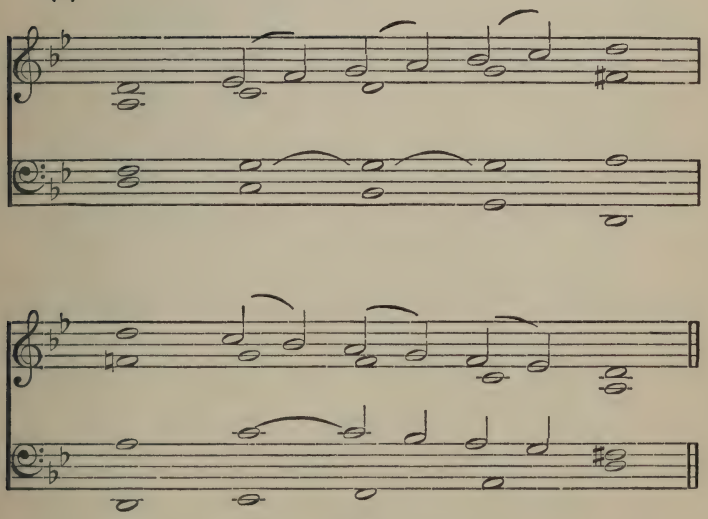

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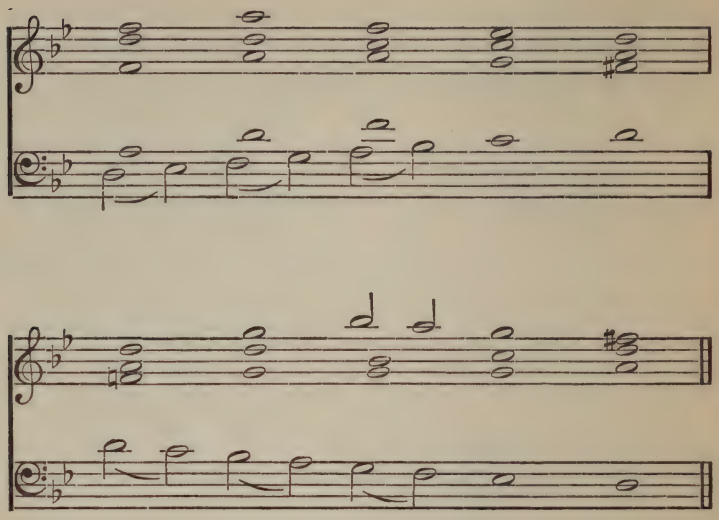

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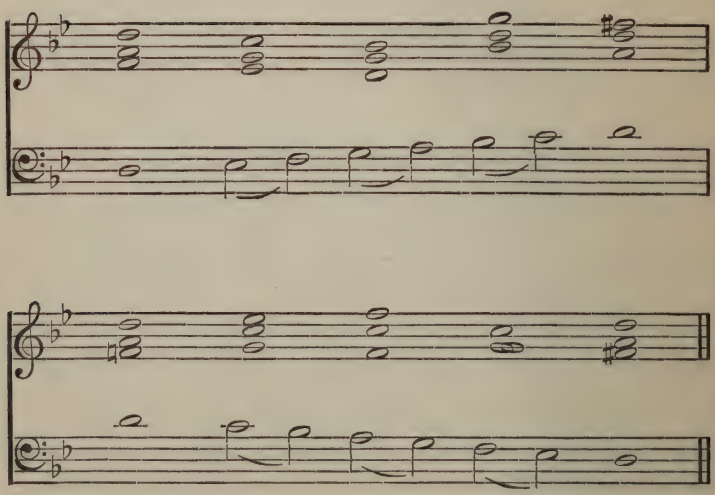

Lydian Mode—

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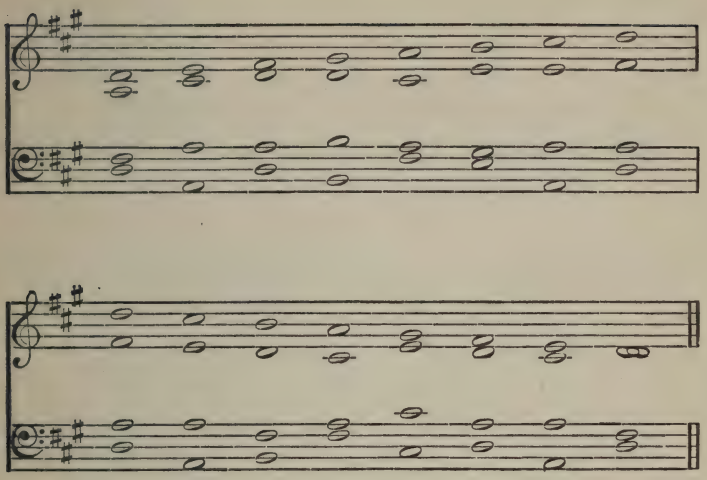

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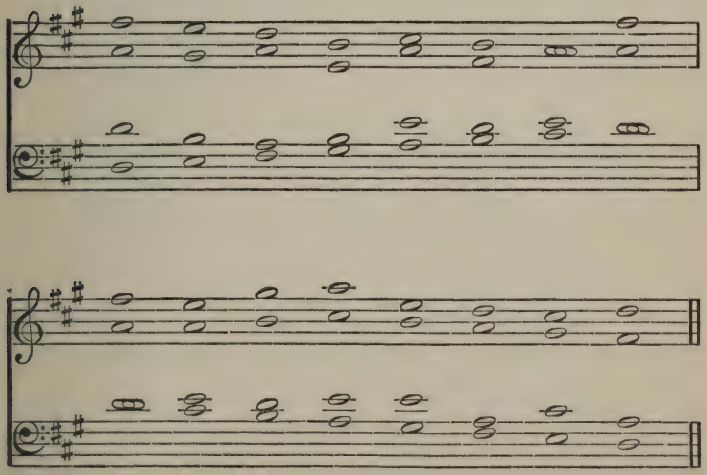

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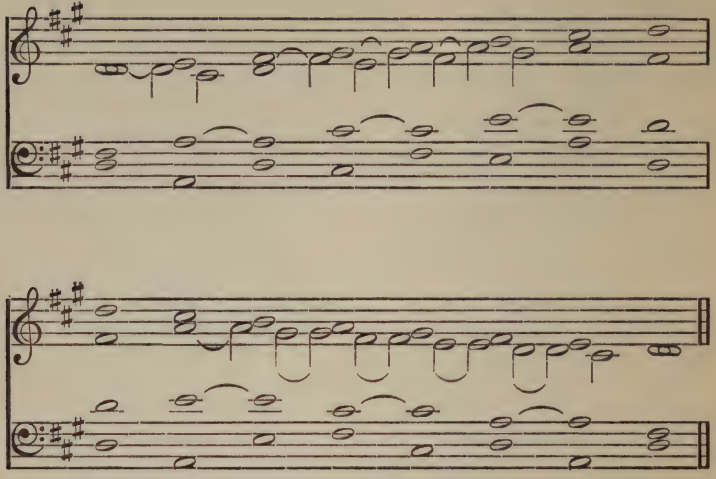

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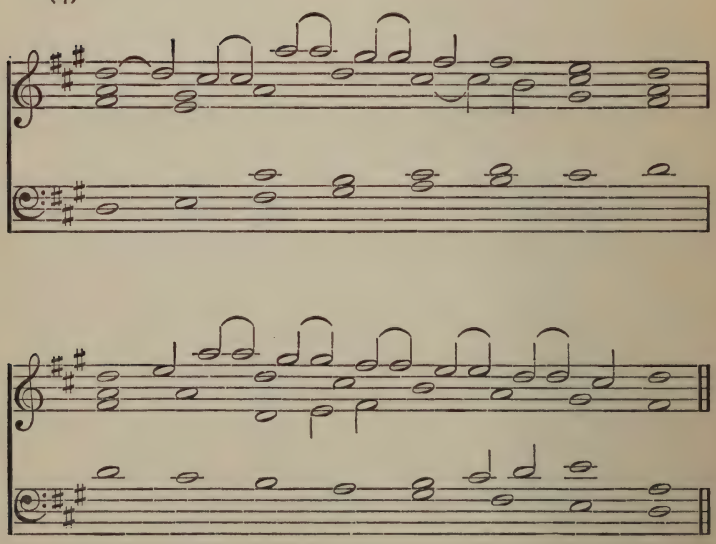

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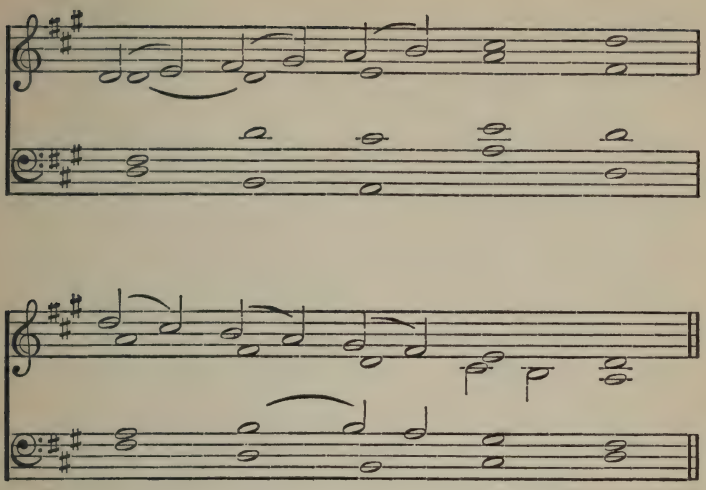

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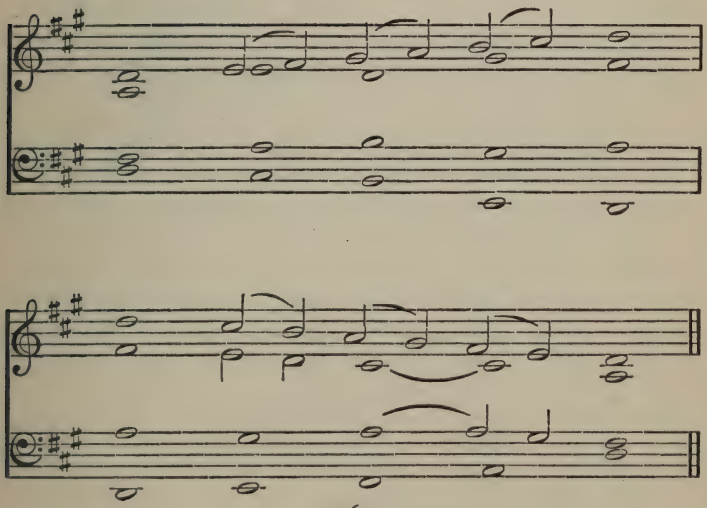

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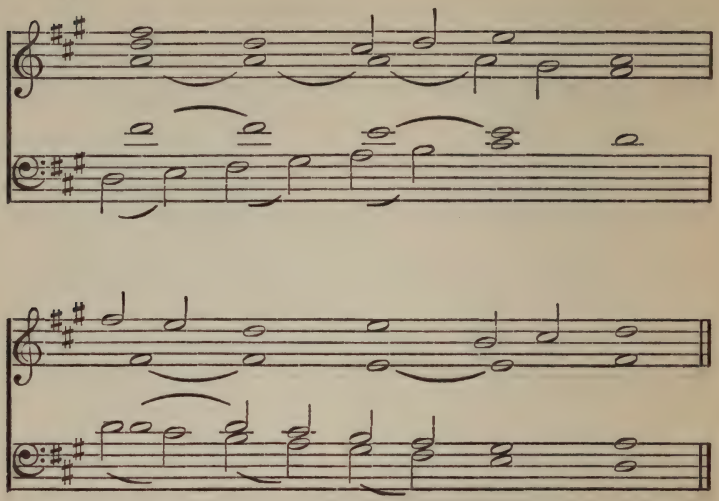

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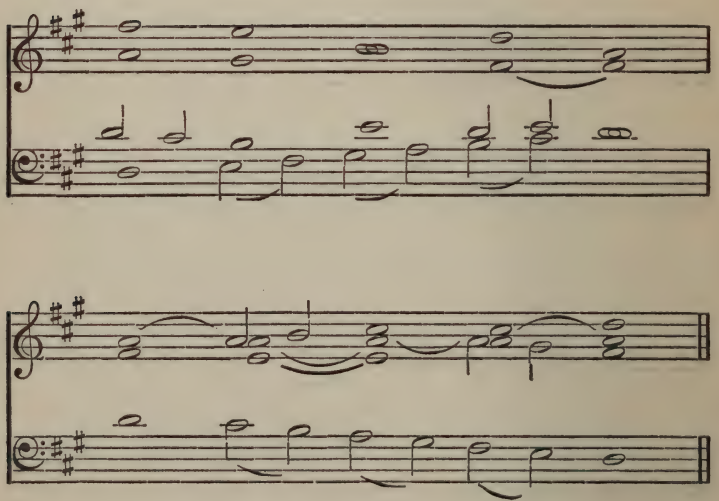

Mixo-Lydian Mode—

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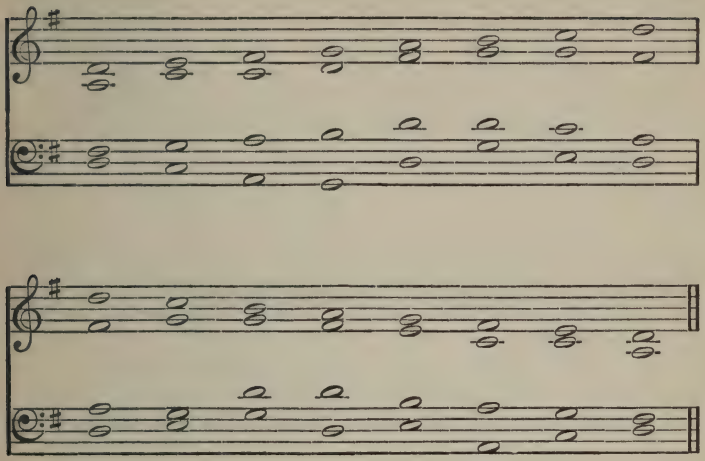

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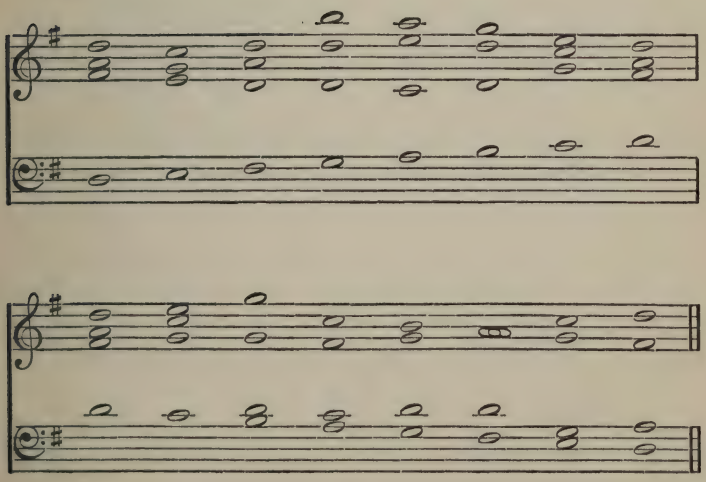

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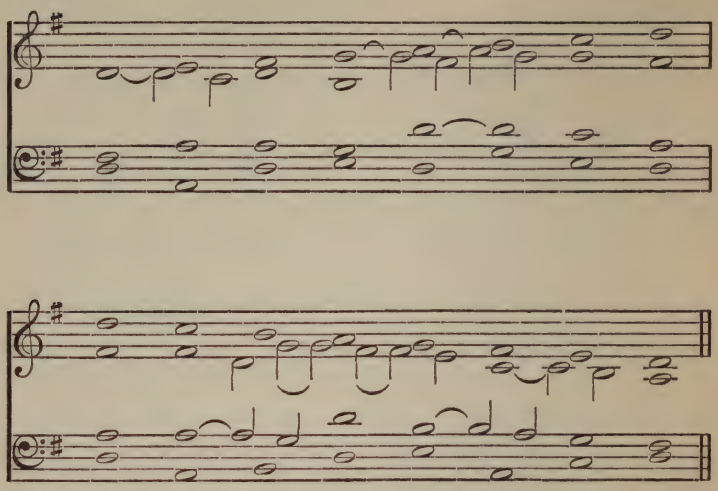

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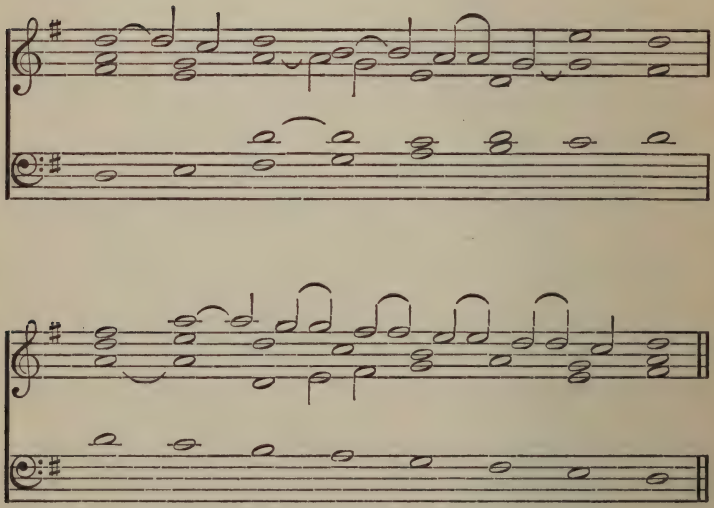

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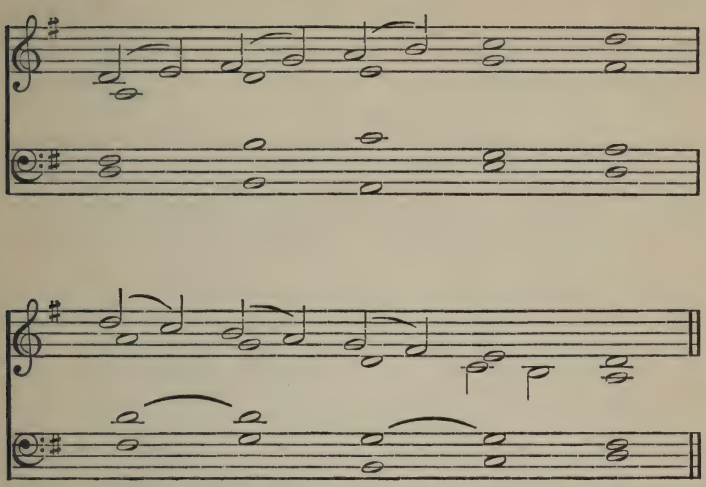

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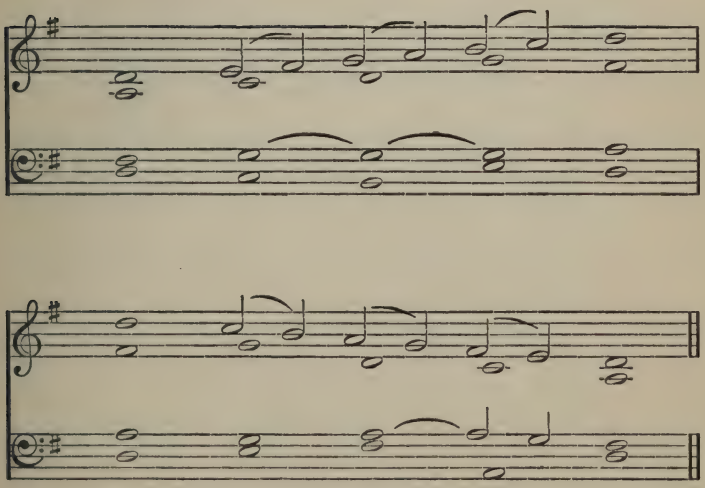

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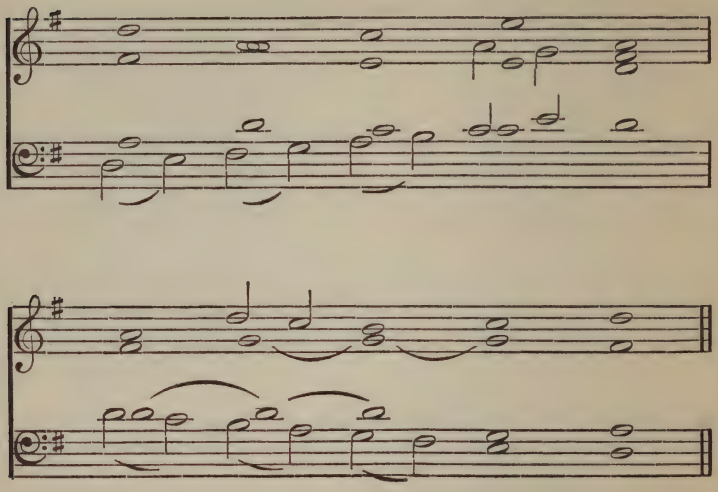

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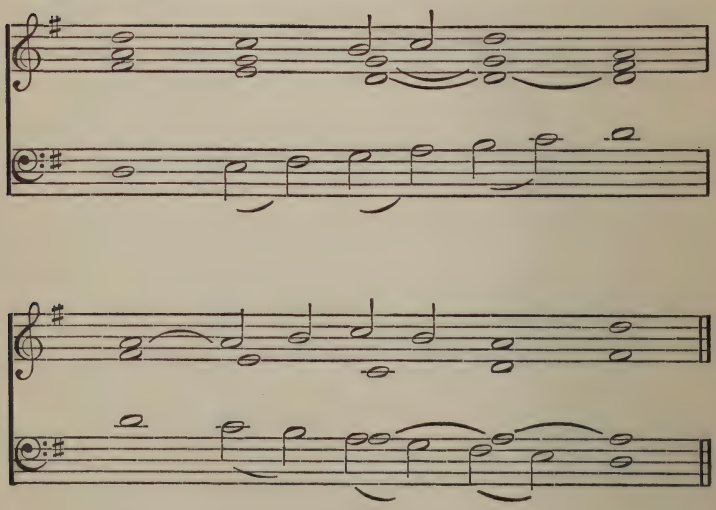

Æolian Mode—

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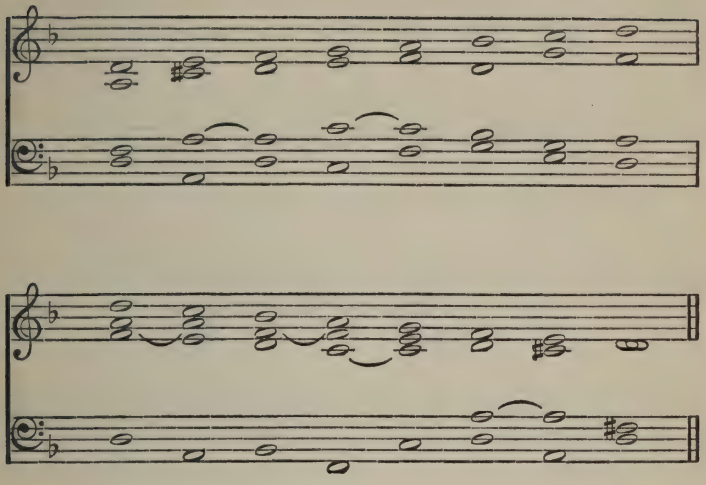

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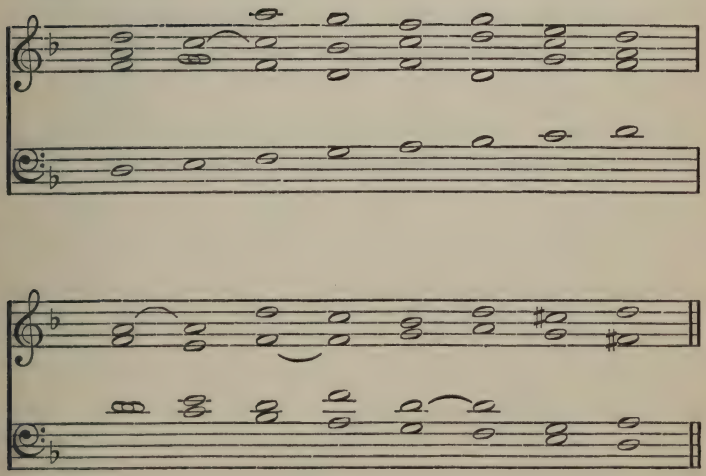

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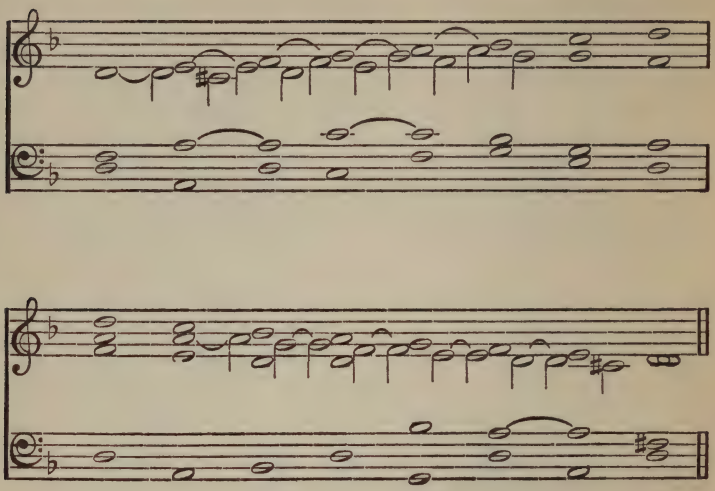

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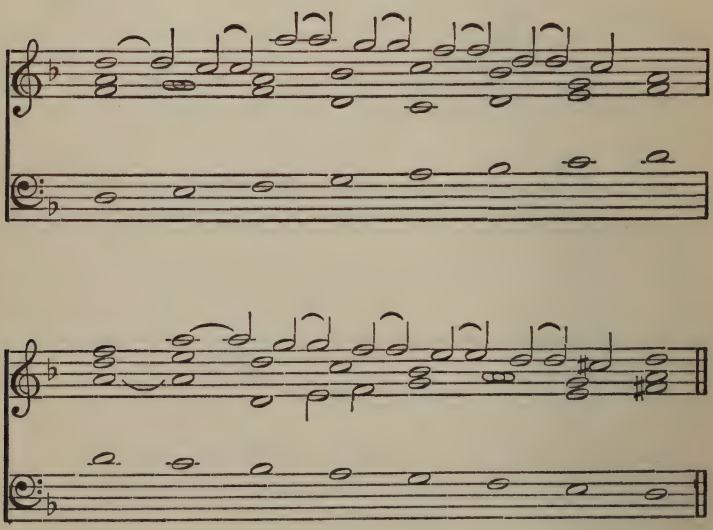

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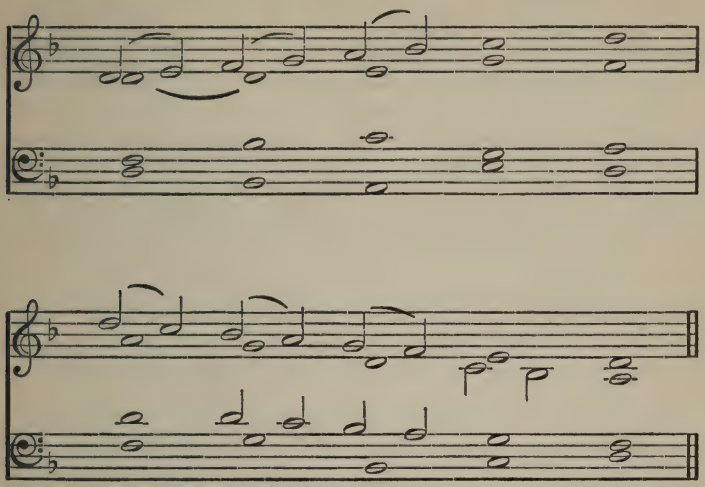

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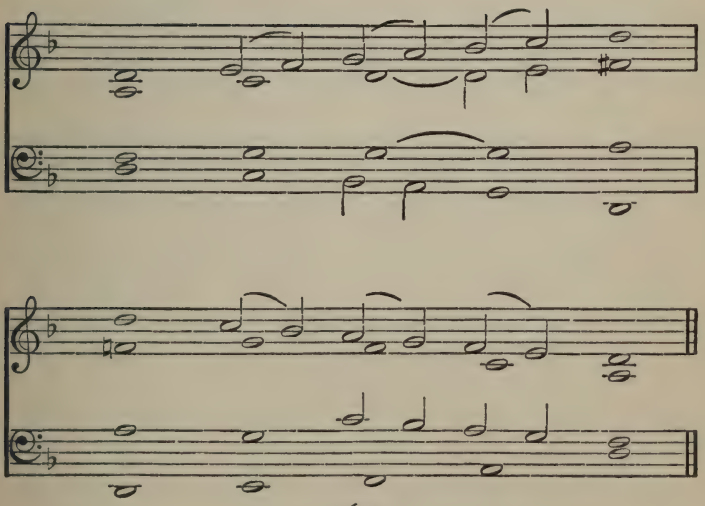

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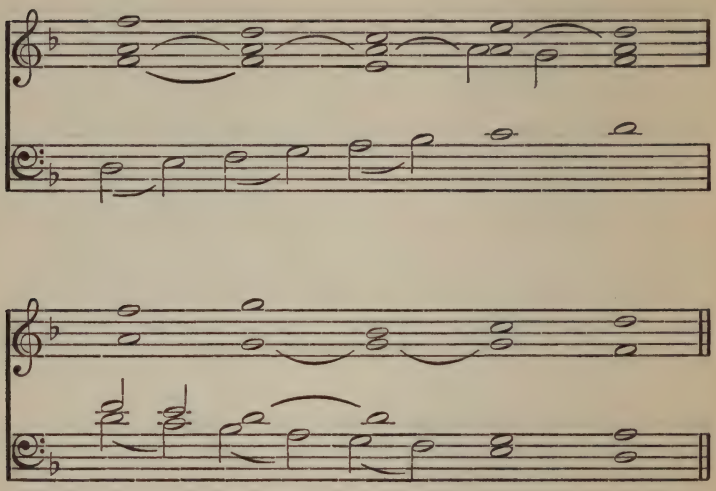

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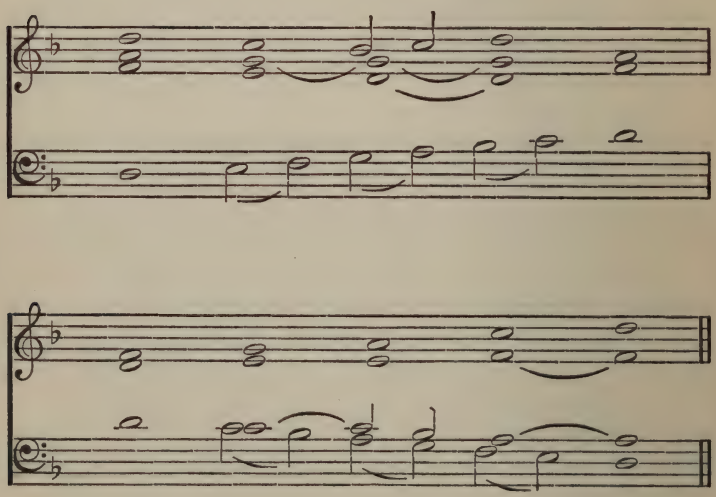


PLAINSONG

As a general rule the efforts of the organist will be directed to the harmonising of Hymns and Psalm chants, though it should be remembered that these are only a small part of Plainsong. The vast store of modal music available covers settings of every part of the Service, but the parts mentioned are the ones most frequently used in the English Church; and, moreover, if these are thoroughly understood, little difficulty will be found in other directions.

Hymns

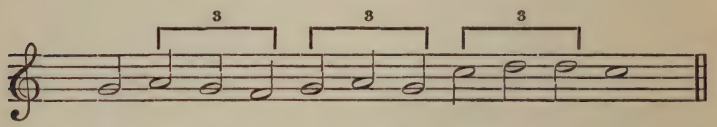
The first consideration is that of pace. It is as great a mistake to sing all Plainsong tunes at the same rate as to take all Psalm chants in such a way. The pace will depend upon the sense and feeling of the words. Upon the pace will depend the style of accompaniment. For a slow tune the harmony may be more frequently changed and varied than for a quick one. It may be pointed out that much Plainsong harmonising is far too heavy in character. It is a mistake to suppose that every note of the melody requires a fresh chord, though this appears to be an opinion frequently held. The harmonies chosen should be interesting, flowing, and beautiful. We use the last word advisedly, for it appears to be sometimes supposed that the uglier the progression selected the more correct the modal harmony. It is quite possible to harmonise Plainsong correctly and yet obtain strong, flowing, or touching combinations.

An important point is the harmonising of the cadences. In starting any phrase, have a clear idea at once what chord is to be its final goal, and then work towards that. The middle cadences may be greatly varied; in them the melody note may be treated as either the root, third, or fifth of the chord. The final cadence must be always within the mode; i.e. *the note of the melody must be the root of the last chord.*

The choice of harmonies will be regulated to a great extent by the accent and rhythm of the tune: the accent will correspond with that of the words.

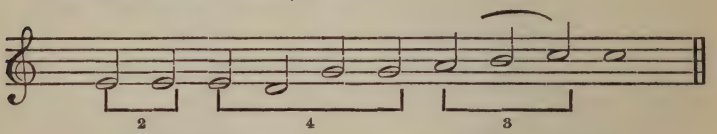
The chief distinction is obviously between iambic metre and trochaic metre. The former is the commonest by far and best understood, therefore we have taken our illustrations from the latter.

The rhythm will be definite, though irregular. Groups of twos, threes, fours, and fives will be mixed together. In some cases, however, this irregularity will be less apparent than in others; *e.g.* the rhythm of the following :—



is quite regular, and gives it a somewhat modern air.

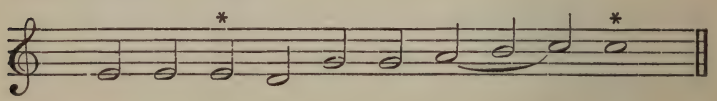
On the other hand, this—



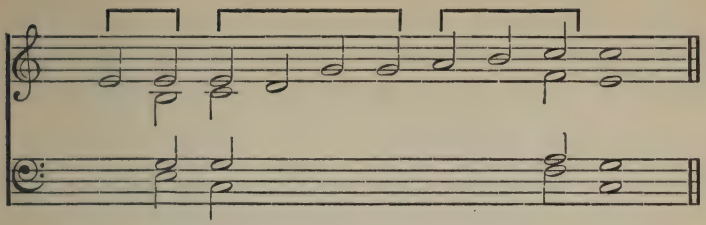
has a characteristic irregularity which marks it at once as Plainsong, quite apart from any question of tonality.

1. A useful rule is to make a change of harmony at the commencement of any group, or on an accent.

A musical accent always falls on the first note of a group, and therefore the strong chord should occur at that point. *E.g.*—

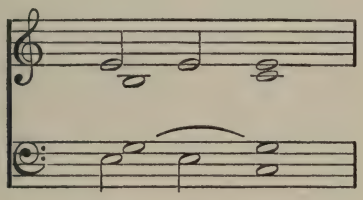


At * a new chord will mark the rhythmical flow, as follows :—

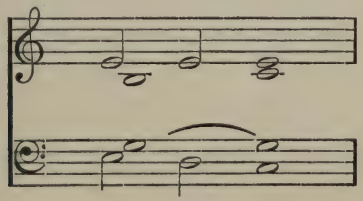


2. When a note is repeated its harmony may often be changed with good effect, though this need not invariably be done. The words will decide. Emphatic words or syllables will be brought into prominence by a change of chord; weak syllables will be kept in the background by a stationary harmony. The change need not always involve a new chord, but may consist of passing notes or suspensions in the organ part. *E.g.*—

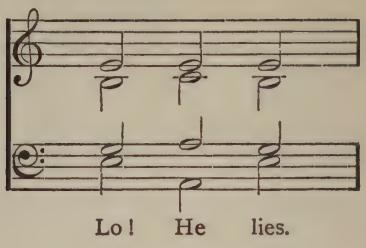
(1) No change—



(2) Passing note—

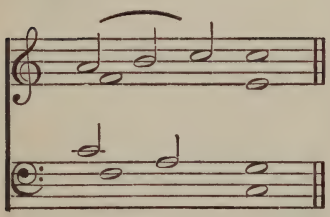


(3) New chord—



3. When a group of slurred notes runs in conjunct motion they may often be treated as passing notes. *E.g.*—

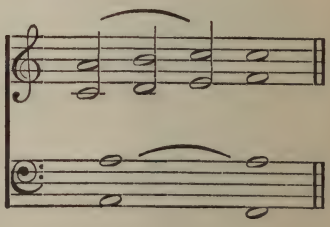
(1)



(2)

(3)

(4)



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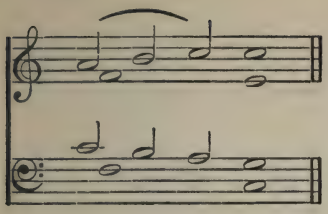

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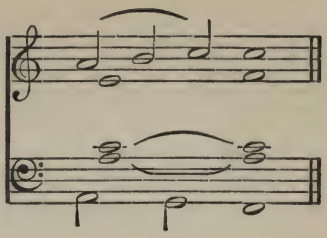

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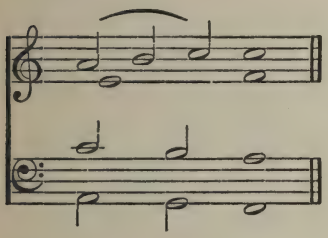
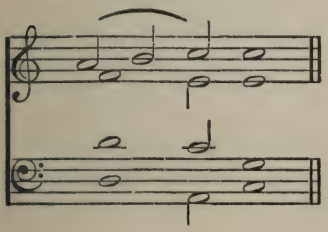


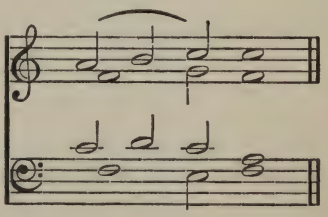
&c.

In the above examples the three slurred notes are in every case accompanied by one chord. If two chords are used, it must be noted that *two notes should go to the first and one to the second. E.g.*—

(1)

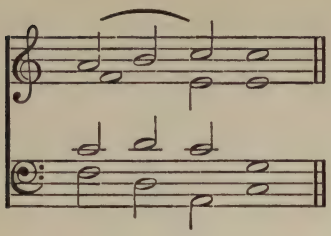


(2)

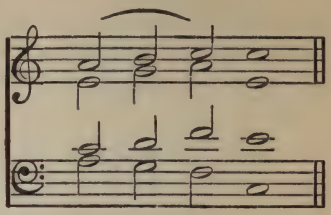


If three chords are used, it should be remembered that the note following the slurred group must be accompanied by a fresh chord. *E.g.*—

(1)

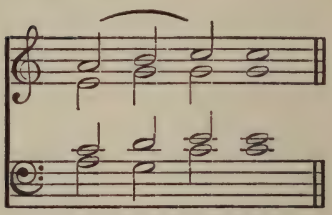


(2)



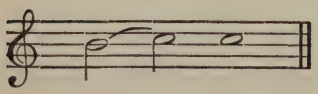
not

(3) Bad—



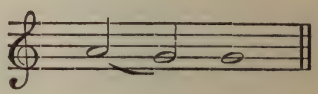
This last example should be carefully distinguished from ordinary anticipation, when the final note is preceded by a group of two notes either rising or falling in conjunct motion. *E.g.*—

(*a*)



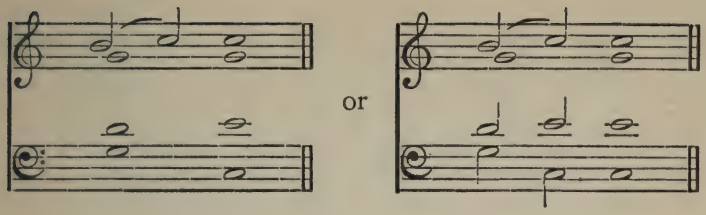
or

(*b*)

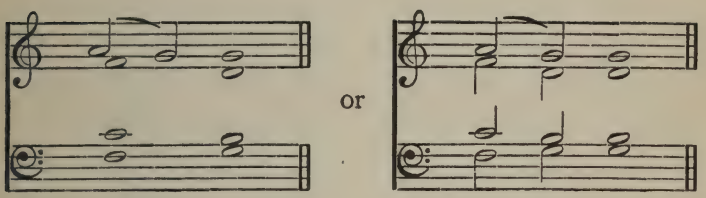


In these cases it is allowable to accompany the second note either by an extension of the first chord or an anticipation of the second. A third chord is unnecessary. Thus—

(*a*)



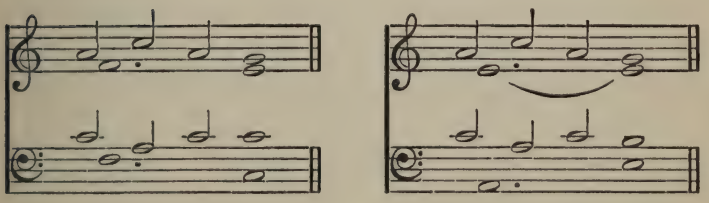
(*b*)



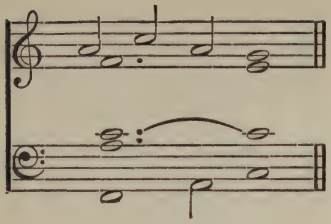
4. When a group takes the notes of the common chord in succession, the same harmony may be retained. *E.g.*—

For three notes—

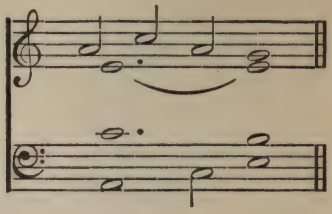
(1) (2)



(3)

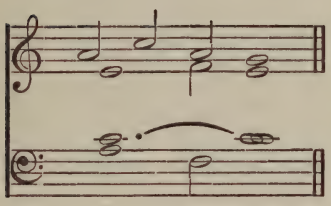


(4)

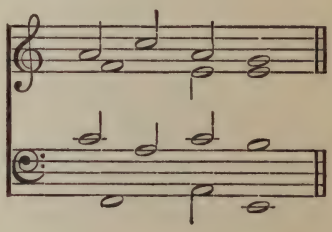


For two notes—

(1)

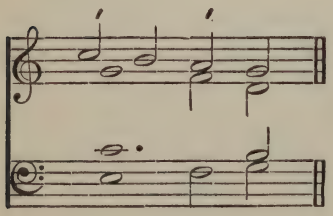


(2)

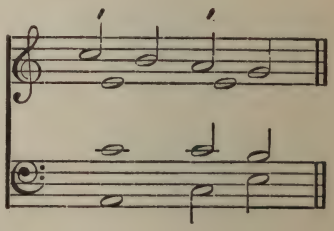


5. When no slurred notes occur, and yet the melody proceeds by conjunct motion, some of the notes may be treated as passing notes, but the ones selected should be those that are set to unaccented syllables.

(1)



(2)



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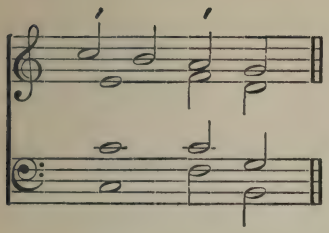
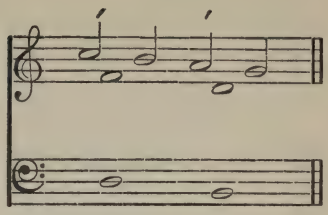


(4) Accented passing notes—

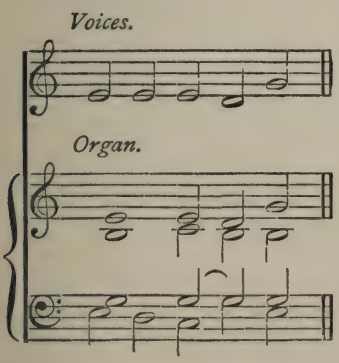


The melody may be treated as the treble, bass, or middle part of the harmony. In deciding which to choose, regard must be paid to the way in which the tune is being sung. It may be taken by treble voices, by bass voices, or by both together.

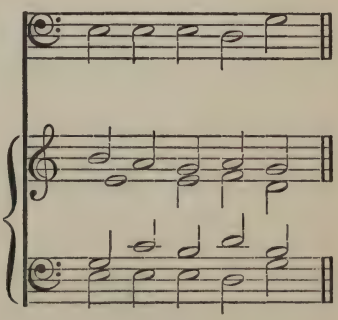
When either part is singing alone, the usual and obvious plan will be for the accompanist to double the melody in the unison, adding other parts above or below; but this may occasionally be varied, with interesting and welcome relief, by placing the melody an octave above the bass voices or an octave below the treble.

Examples :—

(1) Usual—



(2)



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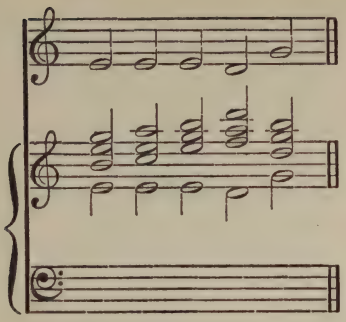
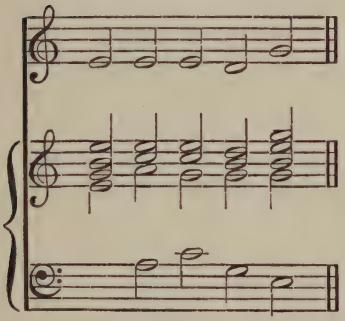


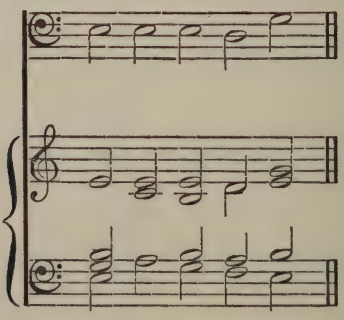
(4)

(5) Unusual—



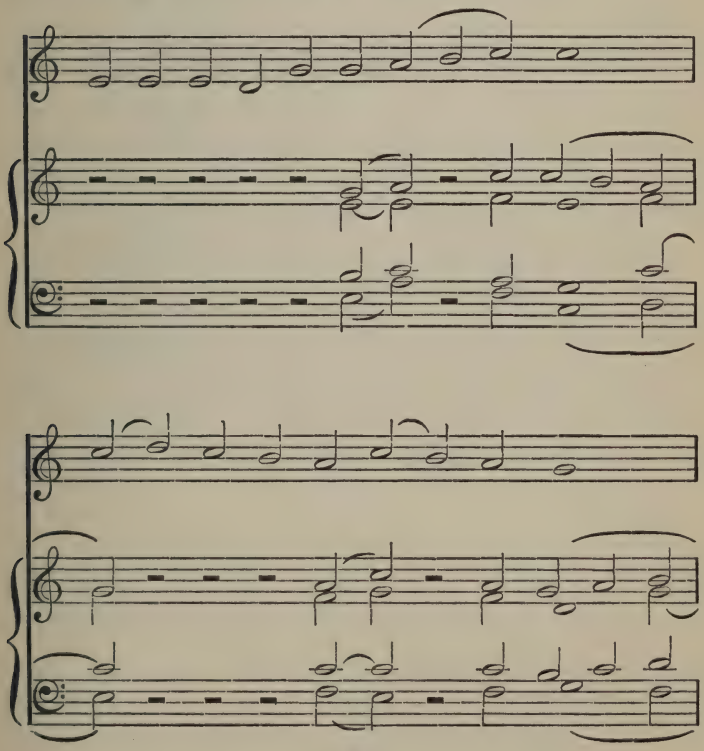
(6)

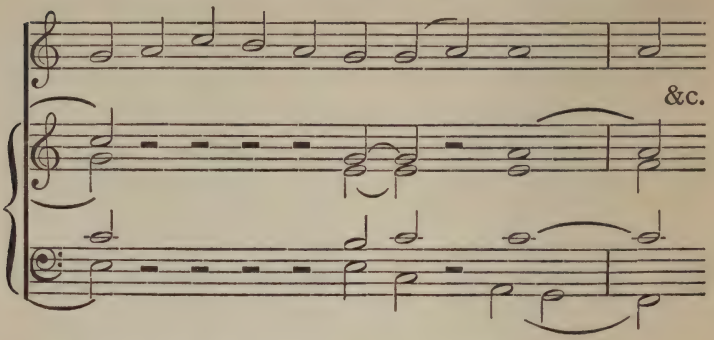
(7)



Modulation may sometimes be introduced at the cadences, to any key of which the melody note is the keynote or fifth. *E.g.*—

A beautiful effect may sometimes be obtained by harmonising only *part* of the melody. *E.g.*—



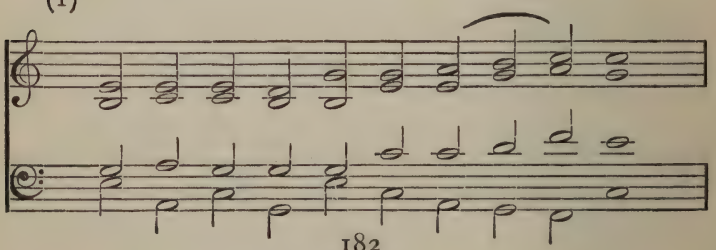


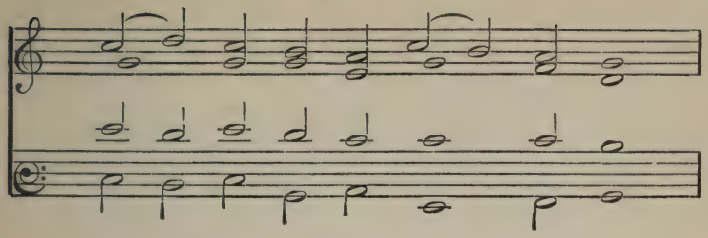
As regards the rhythm of hymns, it will be remembered that the length of the note sung will depend in all cases upon the natural accent and quantity of the words. This being so, the minims given in the examples can only be regarded as an approximate guide to the time. "A single note," writes the Rev. W. H. Frere, "occurring upon a strong syllable is of greater value than a pair, or even a group, of notes on a weak syllable, and this involves a prolongation of the single note and shortening of the group of notes; *i.e.* a difference of time value as well as a difference of accent."

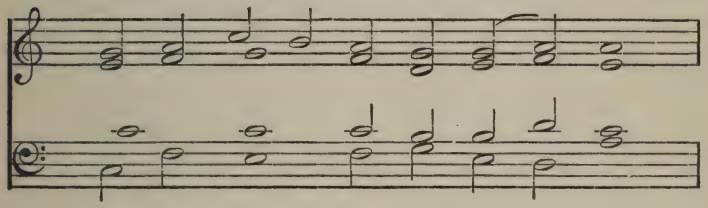
We will now give a few specimens of accompaniments to the whole tune, with the melody at the top, at the bottom, and in the middle. The additional parts may be plain, or with suspensions or passing notes, or with both; these afford so many varieties that it will only be possible here to give a few types.

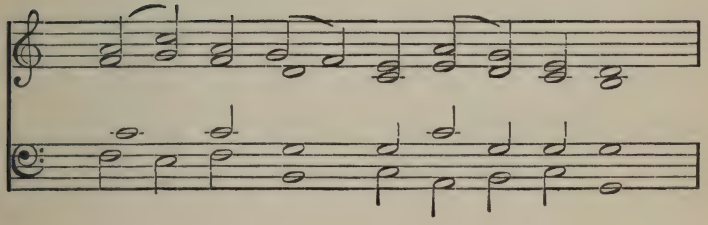
Examples :—

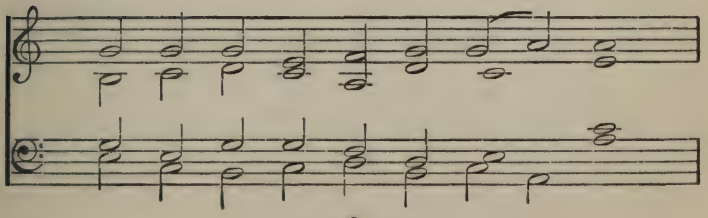
(1)

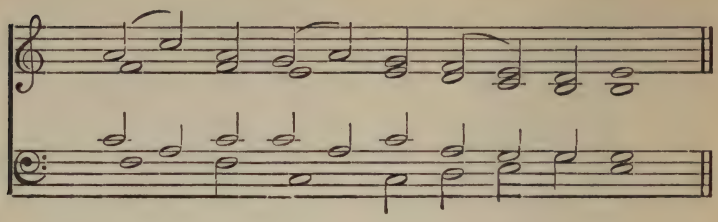












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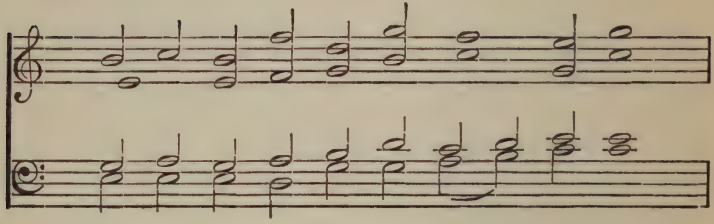

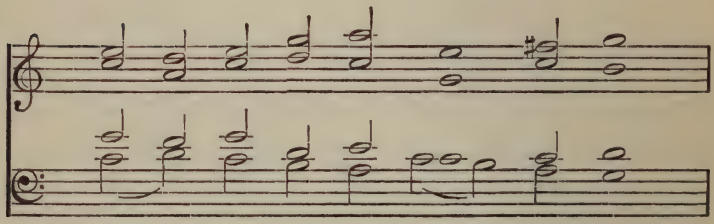

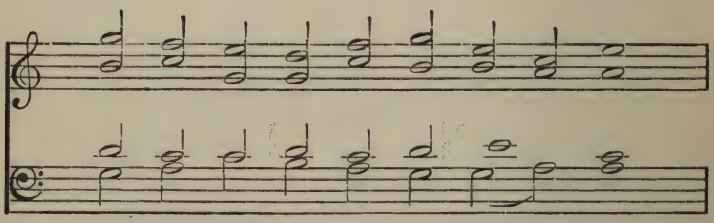

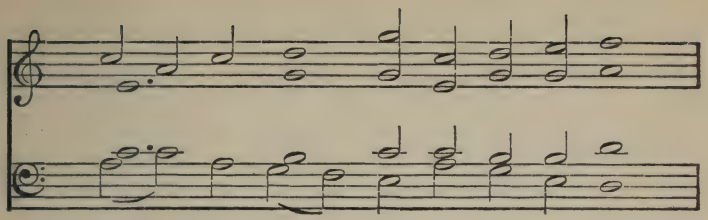

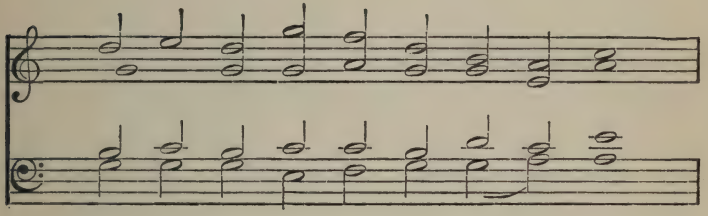

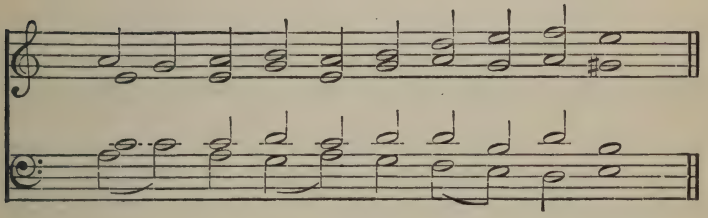

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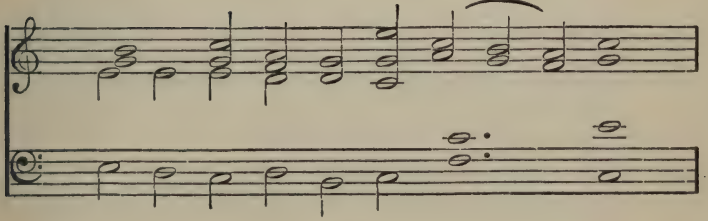

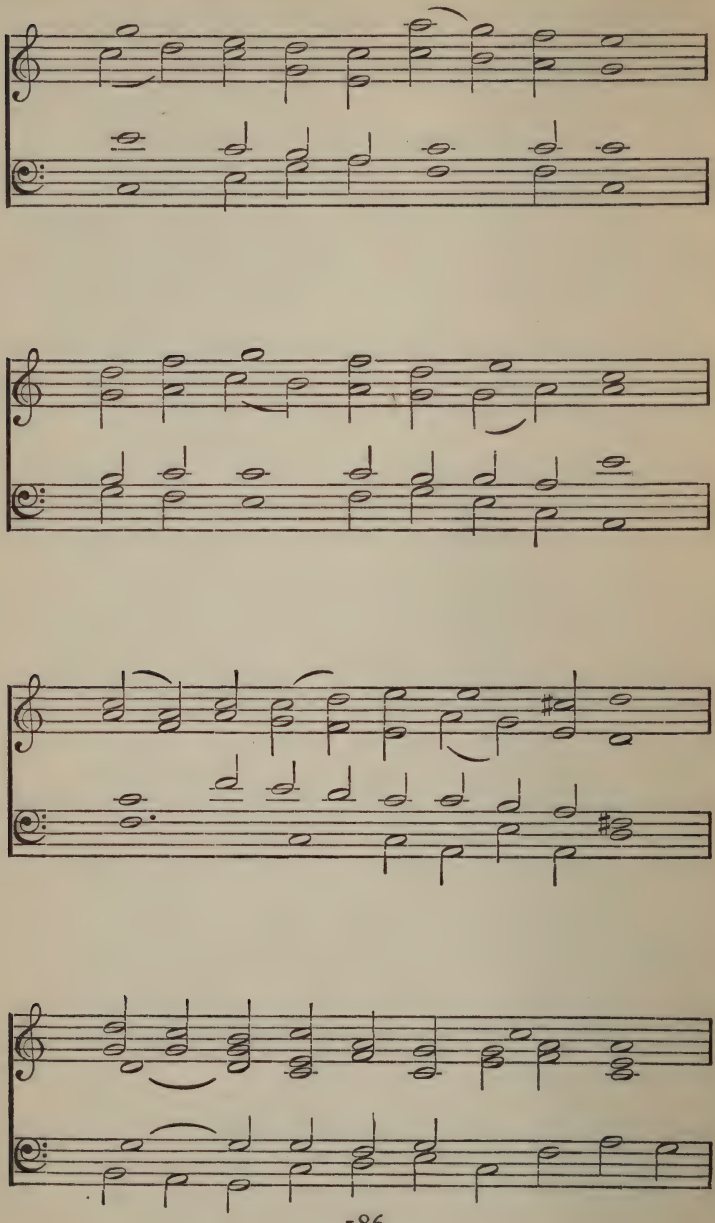

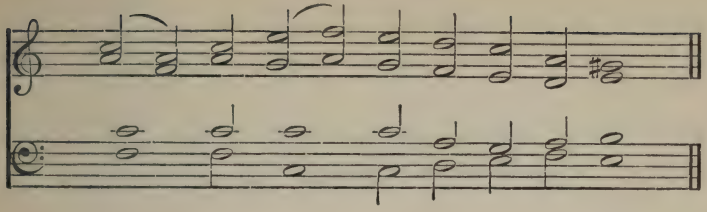

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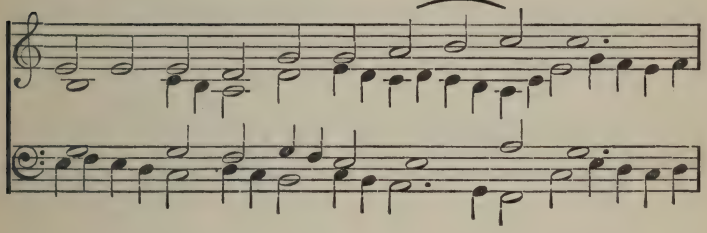

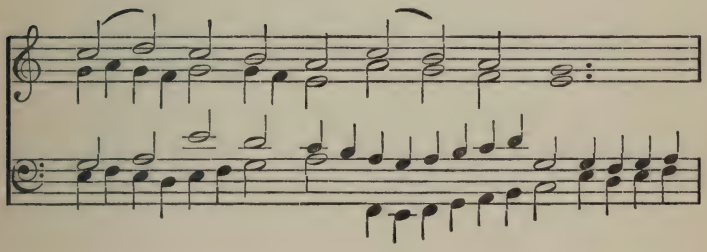

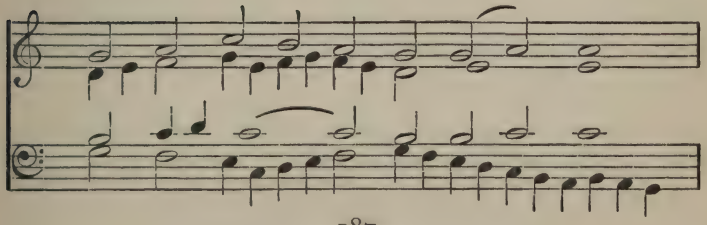

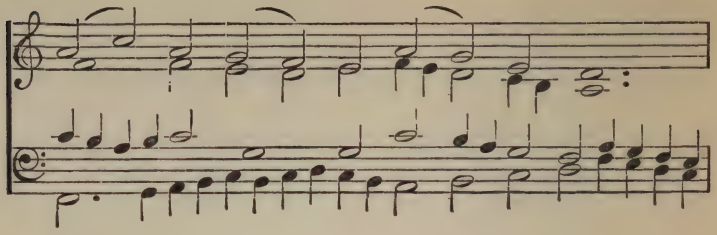

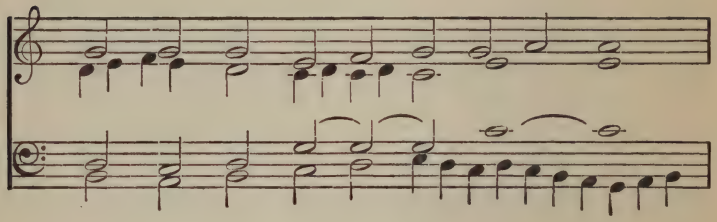

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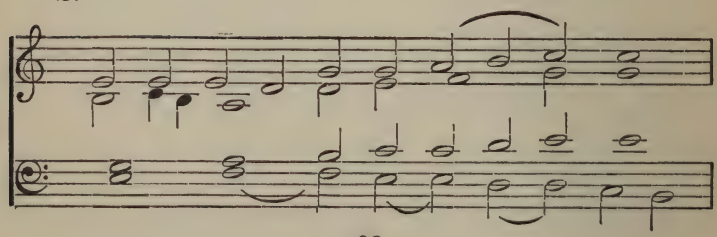
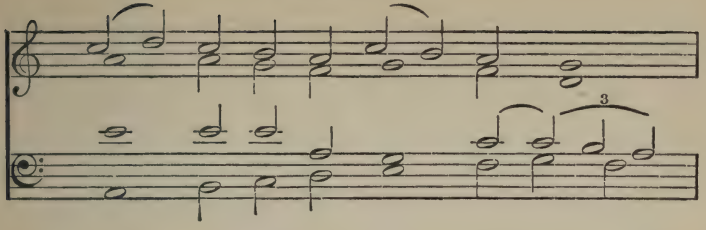
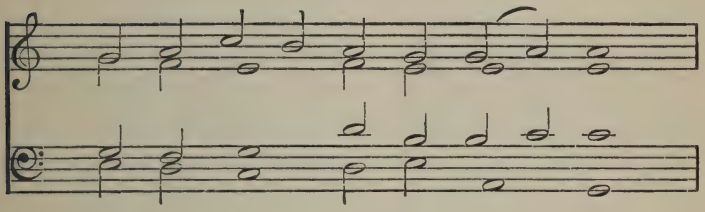
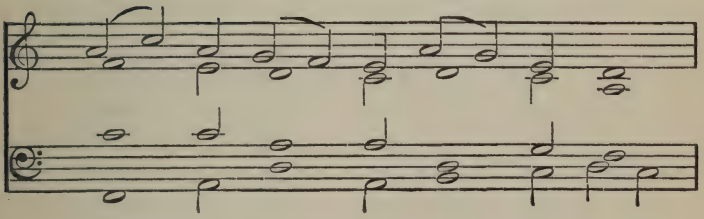
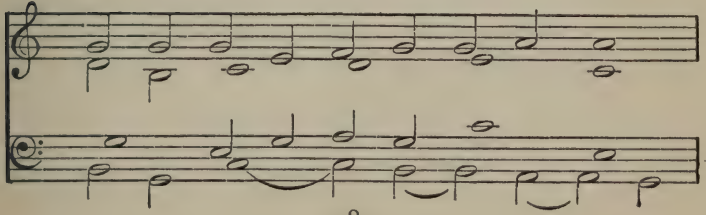


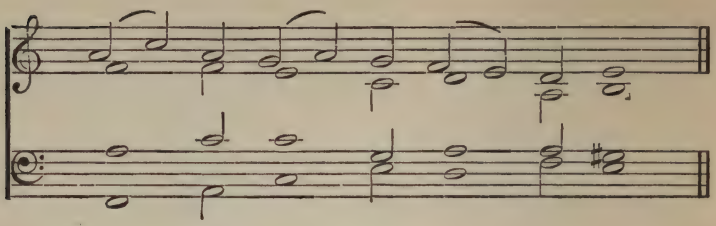
PLAINSONG











Psalm Chants

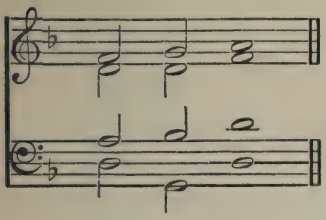
Much that has been said in regard to hymn tunes will apply to these; much also that was said in the chapter upon modern chants will bear upon the ancient ones, and it should be consulted.

The strictly diatonic style of harmony should still be carefully observed, but in consequence of the number of times that the chant will be repeated, a little more latitude is sometimes allowed as to the harmonies that may be employed, and this may be held to include the use of the dominant seventh; though the student will find that even without it he will be able to obtain a good deal of variety. But the employment of modern chromatic harmonies—diminished sevenths, augmented sixths, &c.—should be resolutely avoided.

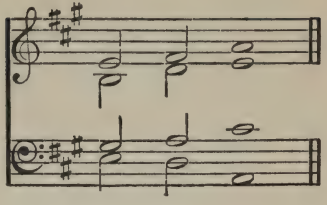
The reciting note may be regarded as the root, the fifth, or the third. In the 1st, 5th, and 7th tones, preference should be given to the fifth; in the 2nd, 3rd, 4th, and 8th, to the root; and in the 6th, to the third. This arrangement should be adhered to when the reciting note is not prolonged; when it is, the other chords may be employed.

Examples :—

1st Tone—

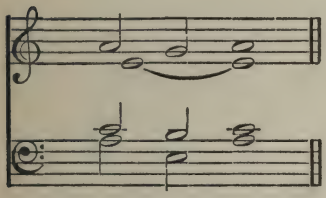


2nd Tone—

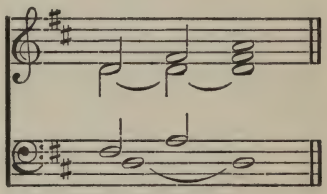


3rd Tone (same as 2nd Tone)—

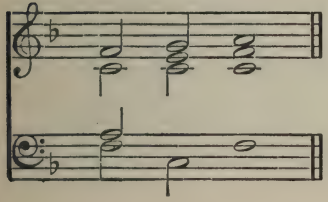
4th Tone—



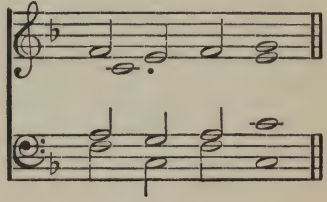
5th Tone—



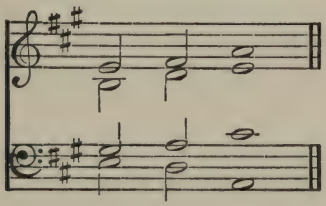
6th Tone—



7th Tone—

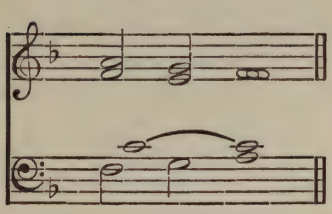


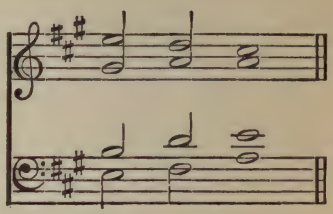
8th Tone—



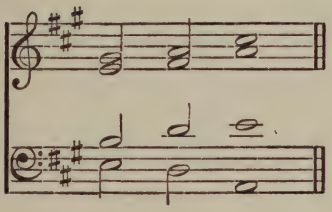
The melody may also be at the bottom or in the middle. *E.g.*—

In the bass—

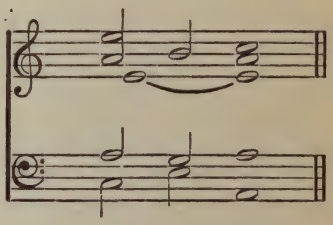




In the alto—



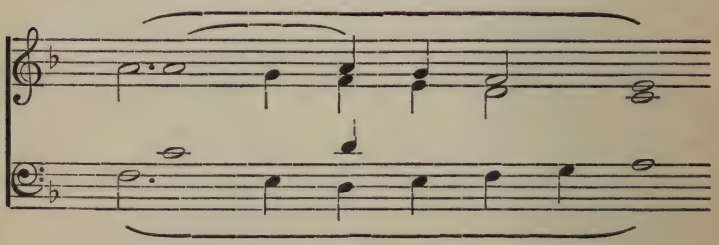
In the tenor—



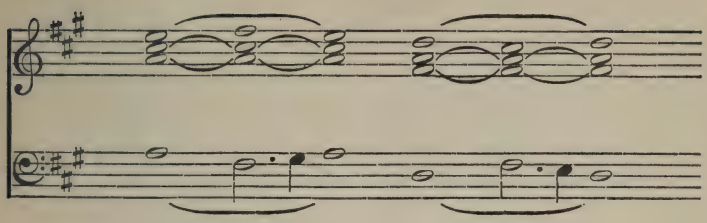
When the reciting note is prolonged the accompaniment can be varied in an infinity of ways, the character of the words governing the style. Here are a few examples :—

Reciting note A—

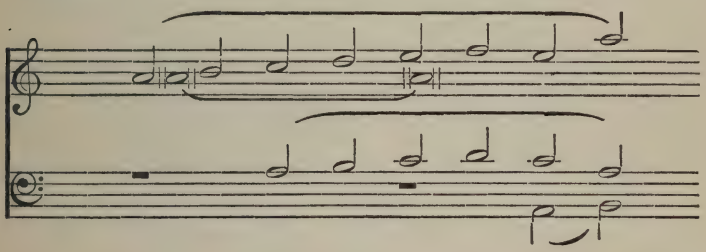
Tone I.—



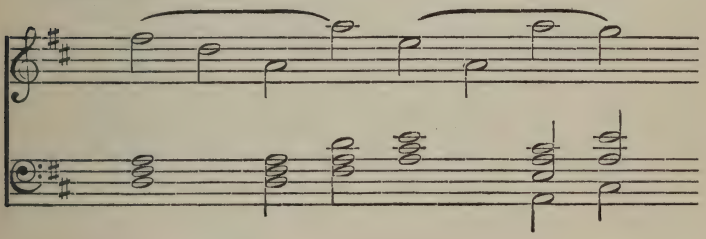
Tone II.—



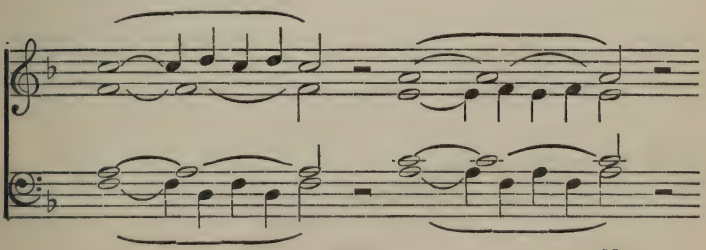
Tone IV.—



Tone V.—

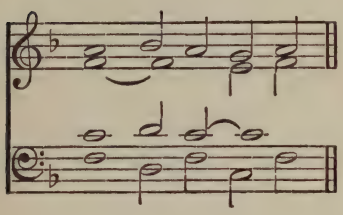


Tone VI.—

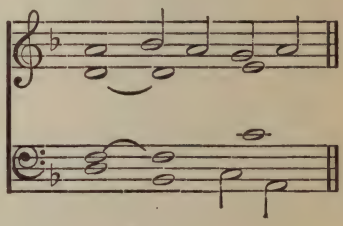


The notes of the inflexion can be accompanied in various manners. A point that requires emphasising is that each note need not be regarded as involving a separate chord; they can frequently be taken as passing notes, accented and unaccented. *E.g.*—

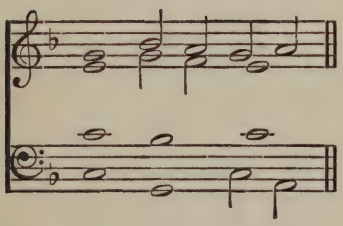
(*a*)



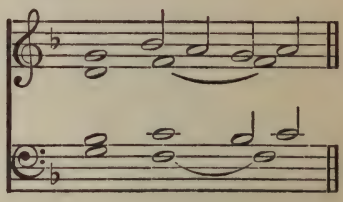
(*b*)



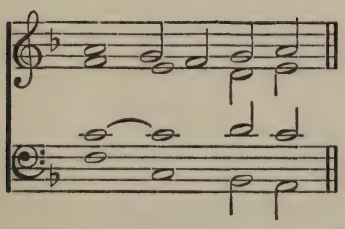
(*c*)



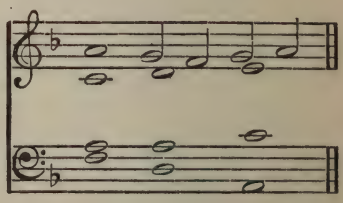
(*d*)



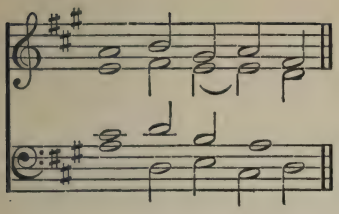
(*e*)



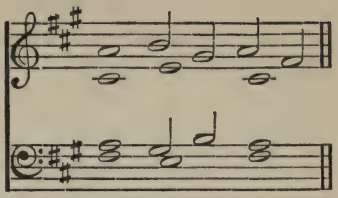
(*f*)



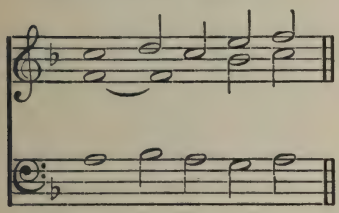
(*g*)



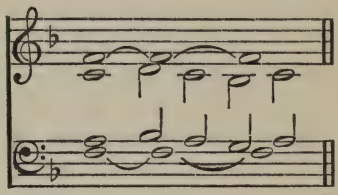
(*h*)



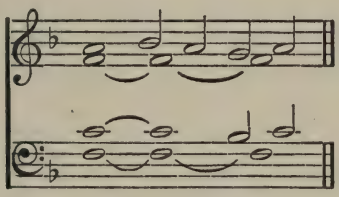
(*i*) In the bass—



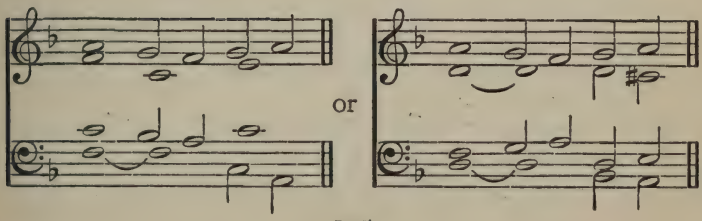
(*j*) In the middle—



In cases where the first note of the inflexion is set to an unaccented syllable, it will not be necessary to give a new chord to it. *E.g.* (*a*) may be varied to—



(*e*) to—



The variety possible with correct, diatonic progressions is sufficient for all purposes, and the reader will find no difficulty in changing the foregoing examples in a hundred ways, remembering always that the accompaniment should be light and flexible, and entirely subservient to the words.

A word of warning should be given against the excessive use of the pedal in accompanying Plainsong, especially the use of the 16-ft. stops an octave lower than the voice parts. The Rev. W. H. Frere here gives wise advice. "It seems to me," he writes, "that it is best to say that the pedal must be used in the accompaniment of the Psalms very sparingly indeed, and only slightly less sparingly in the Hymns; that the accompanist must be prepared to give a reason for using the pedal every time he does so; or, in other words, that he should regard it as the normal thing to accompany on the manual, and reserve the pedal for special effects."

CHAPTER XII

SERVICES AS A WHOLE

LITTLE now remains to be said. We have gone over every detail of a Service; all that is left is to unite them, by combination, into a finished structure.

The accompanist should strive to make an artistic whole of his work, to fit in every section so that each piece shall join easily and naturally with its fellows. Nothing should appear out of place; all should appear right, obvious, and true.

The Introductory Voluntary may consist of a set piece, but an artist should be prepared to extemporise an additional movement to fit in with the exact time of the commencement of the Service. Great pains should be taken over, and much attention given to, extemporary playing. It is absolutely essential for an organist. There are so many places in a Service where nothing else will do instead, as it is impossible to calculate beforehand how long a time will have to be occupied by the organ. Nothing adds so much to the beauty and devotional feeling of a Service as good improvisation; nothing so detracts from it as dull, meaningless meandering.

The best of players has his moods. Sometimes a man will feel that all imagination has left him, and that he has nothing of his own to give. Ill-health, worry, or a hundred other causes may contribute to this. In such cases it is often a help to think of some inspiring words; let them suggest themes and phrases; listen for their voice; let it lead. By this means it will often be found that the barren dryness will depart, and the musical ideas, previously sought in vain, return.

Constant practice and study of harmonic progres-

sions, rhythm, and development will give increasing facility. Do not strive after great things; be content with small. When looking for the latter the former may perhaps appear without seeking.

The Introductory Voluntary must be suitable in spirit to the commencement of a Service, the note of which is confession and prayer. It should, further, reflect the spirit of the Church's seasons. The sort of voluntary that is suitable for Easter Day will not be equally appropriate for Lent. Let everything be in keeping.

At certain points in the Service it is necessary to give notes on the organ to guide the pitch. These are intrusions, and should be used as little as possible. They are always suggestive of the rehearsal rather than the Service, but as they cannot be entirely dispensed with, we must make the best of them. Where necessary, give them quietly and firmly, on stops that can be distinctly heard, but are not too obtrusive.

A note will be required for the General Confession; it should be a low one—E or D. It is important to give always the same note to the choir, whichever may be customary, in order that they may get into the habit of keeping it perfectly in tune throughout this section. The words should of course be carefully practised upon the note that is used at the Service.

Before the versicle, "O Lord, open Thou our lips," the note should be sounded strongly and decidedly, as giving the signal for the musical part of the Service to commence. It may be played effectively as follows :—

This is the only separate note that should be given for the Responses. When they are accompanied, any other preliminary notes should be carefully avoided, even though they may be printed in the score. As has been already pointed out in connection with Anthems and Services, they are unwarrantable intrusions, and are neither necessary nor pleasing.

In starting the Psalms, after a single chord or short prelude (see chapter on "Psalms"), followed by a momentary pause, play the opening chord promptly and unhesitatingly, and wait for the voices to enter. In ending, take off all the notes of the final chord at the same moment.

As regards the giving of notes and the starting of pitch in general throughout the Service, it is deplorable that so much confusion and uncertainty prevails. The ideal arrangement would be that all the musical portions of a Service which follow one another consecutively should be in related keys. This, it is to be feared, is an unattainable counsel of perfection. The organist should, however, bear in mind that, as far as lies in his power, symmetry and continuity should be aimed at. Such things as "Amens" should be set at a pitch of which the note of the preceding prayer forms either the tonic or dominant; the "Sursum Corda" and Preface should be taken at a pitch which will secure that the reciting note be related to the key of the Sanctus as either tonic or dominant if in a major key, and as either mediant or submediant if in a minor key.

In commencing and ending it is perhaps hardly necessary again to give an emphatic warning against two odious faults, though, it is to be feared, they are still occasionally heard. In commencing, there is the old-fashioned custom of playing the note of the treble part before the rest of the chord; and in ending, of prolonging the last pedal note in the same manner. Have nothing to do with either of these absurdities;

always be quite clear and decided at each end of a passage; begin when you are ready, and end when you have finished.

There is a common superstition as to the value of *staccato* playing in order to keep a choir in time, and those who accept it frequently hold an opposite superstition with regard to solo-playing, that all true organ music should be *legato*. The staccato touch is occasionally of great value as an artistic device, but do not degrade it by such a use as to "drive" a choir, for which it is no real help, a good firm legato being quite as telling. On the other hand, do not be slavishly bound to the *legato* when the *staccato* is clearly desirable. The value of each is enhanced by contrast with the other. No one knew this better than Bach, as his works clearly testify.

A final word as to the use of the suggestions and directions given in this book, especially in the matter of "materials." It must not be supposed that the writer advocates incessant variety and change. He has attempted to show the numerous possibilities that are open to the skilful player, and by what means it may be brought about that no accompaniment need ever sound dull, wearisome, or monotonous. The aim should be to strike the balance between monotony and restlessness.

Repose is the virtue of which the exaggerated vice is dulness; variety is the virtue of which the exaggerated vice is restlessness. Everything should be in its place; everything in its due proportion. All should be directed towards the attainment of the golden mean.

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